



Digitized by the Internet Archive
in 2018 with funding from
Getty Research Institute

<https://archive.org/details/thorwaldsenhiswo02thie>

7227
4

THORWALDSEN

AND

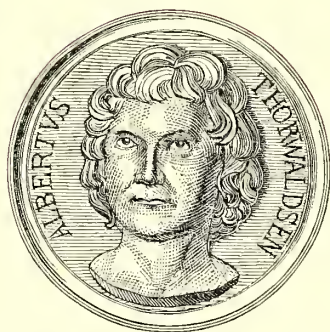
HIS WORKS,

BY

J. M. THIELE OF COPENHAGEN.

TRANSLATED BY

PROFESSOR PAUL C. SINDING.



VOLUME II.

NEW YORK :
PUBLISHED BY JOHN G. UNNEVEHR.
1869.

Entered according to Act of Congress, in the year 1869, by
JOHN G. UNNEVEHR,
In the Clerk's Office of the District Court of the United States for the Southern District of New York.

MACDONALD & PALMER,
Printers, 733 Broadway, opp. Astor Place.



AT the period that intervened between the year 1812, when Alexander's triumphal entry was executed, and the year 1814, THORWALDSEN seems, at 1814 least in a certain degree, to have lost sight of that circle of ideas which in the year 1812 occupied his artistic mind. He had at that time, as before mentioned, completed his *Cupid*, but the leading idea was, in his opinion, not yet clearly represented. He resumed, therefore, this work, and after making several important alterations, exhibited a

Cupid Triumphant.

(4 FEET 4 IN.)

Tab.
LXXX.

The mightiest Olympian Gods are subdued, but Cupid is still pondering on new conquests. He has deprived Jupiter of his thunderbolt and Mars of his helmet. On the trunk, on which he leans, he has hung the lyre of Apollo and the lion skin of Hercules. In his left hand he holds his bow, always ready to propel the arrow, and in his right he lifts up an arrow examining, whether it is keen enough to kill the rest of the celestials.

Upon the request of Prince ESTERHAZY of Vienna, this statue was executed in marble, and at THORWALDSEN'S departure from Rome in 1819, it was ready to be sent to the Prince, when suddenly the floor in his studio was precipitated to a considerable depth, and *Cupid* lost his head. But no sooner had THORWALDSEN returned to Rome, than he restored the statue and sent it to the Prince for his gallery in Vienna.

In the year 1823, THORWALDSEN again introduced several alterations and executed a complete new copy of Cupid, in which, to the attributes of the subdued Gods, he added the trident of Neptune and the thyrsus of Bacchus. The helmet of Mars is here represented open, inside of which THORWALDSEN has, with his peculiar humor, placed Venus' nested pair of doves. Tab.
LXXXI

Upon the request of the family of BETHMANN of Frankfort on the Main, THORWALDSEN now undertook a work on an extensive scale :

A Mausoleum over Philip Bethmann Hollweg.

When this youth, in company with his brother, took a journey to Italy, it happened during their sojourn at Vienna, that a large fire broke out. In his noble efforts to assist the many distressed people, he exposed himself to so much danger and exhaustion that he fell into a severe illness. After being somewhat restored he pursued his journey to Italy, hoping in a milder climate to regain perfect health. But upon their arrival in Florence his strength was entirely exhausted, and just at the very moment when from the Imperial city he received the *civic crown* as a reward for his heroic conduct, he breathed his last in his brother's embrace.

Tab.
LXXXII.

This mausoleum consists of three bass-reliefs. The front part (4 feet 7 in. x 3 feet) represents his quiet death. At the moment he expires, he delivers to his brother the *civic crown* to be sent home as his last greeting to his parents and sisters. The Genius of Death leans gently on his shoulder, stretches with averted face his poppy-stalks before the noble youth's feeble breathing and inverts his flambeau. The arms of the dying youth sink back, and his head droops upon his breast.

Tab.
LXXXIII.

One lateral piece (1 foot 11 in. x 3 feet) represents the bitter affliction of the whole family. His mother stretches in the violence of her agony her arms towards the home of spirits. The younger daughter, who has tried to assuage her mother's deep sorrow, has under the weight of her own grief sunk down into the lap of her mother, seeking consolation from the inconsolable mother, behind whom the elder daughter stands absorbed in quiet, but deep grief. Her mother's lamentation becomes to her an additional grief, and she lays, therefore, her hand gently on her mother's shoulder.

Tab.
LXXXIII.

The other lateral piece (1 foot 11 in. x 3 feet) represents Arno, the river-god with his lion. Close by him the winged Nemesis stands with her foot upon the fatal wheel, recording on a tablet the heroic deed of the departed youth. This mausoleum is executed in marble.

Upon the return to Rome of Pope Pius the Seventh in May 1814, great festivities took place in the "Eternal City," and a monument was erected at the Angel bridge, to which several sculptors had executed statues. THORWALDSEN also executed a statue representing *Humility*, but of this ephemeral work not the slightest vestige is to be found.

About this time THORWALDSEN undertook to execute a mausoleum over his

hospitable hostess in Montenero, who died this year in the month of March. In the execution of this

Mausoleum over Baroness de Schubarth,

(3 FEET X 1 FOOT 11 IN.)

Tab.
LXXXIV.

he has represented the deceased lady in the most striking likeness, stretched on the bier lighted by a candelabrum. Her left hand rests under her breast. Her right the mourning consort holds, who, sitting on the bier, takes the final leave of his faithful helpmate. At the pillow the Genius of Death stands with the inverted flambeau in his right hand, and with his head drooping upon his left.

This bass-relief, which is executed in marble, is erected over the sepulchre of the Baroness in the Reformed English Cemetery at Leghorn.

In this year THORWALDSEN also modeled a bass-relief representing

Nessus and Dejanira.

(4 FEET X 3 FEET 5 IN.)

Tab.
LXXXV

Nessus was a Centaur, (half man and half horse), and Dejanira was the daughter of Æneus, king of Calydon, and wife of Hercules.

When Hercules, after having conquered his rival, Achelous, the son of Oceanus and Tethys, would carry his dearly beloved Dejanira to Trachin, he was suddenly stopped by the swelling river, Evenus. Nessus offered to carry her on his back to the opposite bank of the river, but no sooner had he started with her than he was inflamed with illicit love. She calls for aid, and immediately Hercules kills Nessus with a poisoned arrow.

This bass-relief represents Nessus, the Centaur, with his handsome burden on his back. On approaching the opposite bank of the river, Dejanira detecting his intention to ravish her, attempts to leap from his back, but embracing her waist with his right arm and seizing her left hand in his, he carries her along by force. His animal head he stretches back with avidity to kiss her lips, which she turns away in disgust, invoking the aid of Hercules, whom she sees standing on the shore. In his fervent embrace the lion skin has been torn from his shoulders, and is moved to and fro by the wind, but being tied round his neck he does not lose it.

This bass-relief, considered by all connoisseurs beautiful in the extreme, was executed in marble for Count MARULLI in Naples.

Still another work, known by the name of *Fanciulla* (the female child) was executed this year. This was

Tab.
LXXXVI.

The Portrait-Statue of Lady Georgina Russell,

(3 FEET.)

a daughter of the Duke of Bedford, in her fourth year. During the sojourn of the Duke and his family in Rome, THORWALDSEN modeled this little statue true to nature, which he afterwards executed in marble. This statue is now in the Woburn Abbey.

In January of this year the order of the knighthood *delle due Sicilie* was conferred upon THORWALDSEN, and in October he was made an honorary member of the Royal Bavarian Academy of Arts.

1815 In the year 1815, THORWALDSEN modeled a large bass-relief representing

Tab.
LXXXVII.

Priam and Achilles,

(6 FEET 3 IN. X 2 FEET 9 IN.)

according to the 24th song of the Iliad, v. 468-570, a subject which, in the year 1792, during his academical studies in Copenhagen, had occupied his mind. (See Tab. V.)

Priam was the last king of Troy. Achilles was the son of Peleus, king of Thrace, and is, therefore, sometimes called Pelides. He was the great hero of the Trojan war.

Accompanied by Hermes (Mercury) the old, deeply grieved king approached the tent of Achilles with costly presents, thereby hoping to redeem the corpse of his son Hector. In the quiet evening Pelides, (Achilles) was sitting at the table together with his two heroes and charioteers, Automedon and Alkimos. Priam entered the tent, approached, knelt and kissed the unrelenting hand that had slain his many sons. The august appearance of the aged monarch mitigated the heart of stern Achilles.

In handling this subject, our artist has represented Achilles sitting at the table with Automedon and Alkimos. On the entering of Priam, Achilles has, without getting up, turned himself on his chair, his left arm leaning on the table. The keeling aged king has grasped the right hand of Achilles, stretching out his arm with humble supplications. Behind, two men in Phrygian costume carry the heavy and precious gifts. Automedon and Alkimos, one of whom is sitting with his hand under his cheek listening to the speech of Priam, while the other is standing with his arm leaning on the table, betray sympathy with the grief of the old king. A lamp in the rear indicates that this scene takes place in the dark evening hour.

This bass-relief, by which THORWALDSEN, in the most remarkable degree, has

entered into the very spirit of the Greek sculpture, was immediately executed in marble for the Duke of Bedford, who also ordered as a counterpart, the bass-relief of *Achilles and Briseis* which THORWALDSEN had sculptured in 1803, and which he now reproduced for the Duke on a lesser scale.

Both of these bass-reliefs are in the Woburn Abbey.

Weeks and months now elapsed in which THORWALDSEN was entirely inactive and seemed to have sunk down into a deep melancholy, when suddenly one morning he rose early to represent an idea which during the sleepless night had been before his imagination.

This was the world renowned bass-relief "*Night*" (Nox). During the execution of this splendid piece of art, his gloomy thoughts seemed entirely to have left him, and when his friend, Prof. ECKERSBERG, on the same morning visited him, he found him in high feather, caressing his dear dog, Teverino, and his large cat, and what still more astonished ECKERSBERG, who expected to find him dejected in mind, was that THORWALDSEN had almost finished this bass-relief which he but a few hours ago had commenced. Satisfied with his composition THORWALDSEN sent forthwith for the plasterer, ANTONIO, to get it cast. In the afternoon when ANTONIO came to receive the model, this bass-relief was not only completed, but THORWALDSEN had already sketched its counterpart, representing "*Day*" (Dies), and had, thus tells ANTONIO, progressed so far with it that he cried to ANTONIO who was about to leave: "Wait a moment, ANTONIO! then we can have this cast too."

In regard to the bass-relief

Night,

(2 FEET 6 IN. DIAM.)

Tab.
LXXXVIII.

it is sufficiently well known that the leading idea is inherited from the ancient Greek myths. *Nox*, (Night) is the most ancient of the heathen deities, the daughter of Chaos, and sister of Erebus.

This image seems already long to have been obvious to THORWALDSEN's mind, before he gave it form. ASMUS CARSTENS, the great painter, whom THORWALDSEN always so highly admired, had many years ago represented *Night* sitting with her two children, "*Sleep and Death*," in her lap, and with this composition THORWALDSEN was well acquainted, and ZOEGA, who in Villa Montalto by Friscati was greatly enraptured with a picture representing the "*Winged Nyx*," who with her two sucklings flies before the dawning morning, had, no doubt, directed THORWALDSEN's attention to it. And indeed, even on the arrival of ECKERSBERG in Rome, a sketch akin to this subject was found amongst THORWALDSEN's own drawings. But the immortal work which

THORWALDSEN has now presented to the world, had not then yet become a living idea within him.

In his bed chamber over against his bed a picture of CARSTENS representing the "*Veiled Night*," hung on the wall. A glance at this may perhaps in a happy moment have suggested to his artistic mind the clear image which he in a few hours after immortalized.

THORWALDSEN has in this celebrated bass-relief represented the quiet, silent night under the image of a handsome woman, who with drooping head and closed eyes flies on gently moved wings out from the starry firmament over the earth. About her head a piece of cloth is tied, beneath which a wreath of the soporiferous poppy seems to be seen. Under her gentle flight the left leg rests across the right. On her arm she holds before her breast the sweetly slumbering Genii of Sleep and Death. Behind, the bird of night, (the owl) is seen flying through the vast space over which its wings spread tranquility and shade.

This bass-relief was completed in model without the owl. The plasterer who came to receive the model to cast it, directed THORWALDSEN'S attention to this deficiency. Heeding the plasterer's remark he immediately took a piece of clay, added the owl and placed it in the open space between the wings and the feet, whereupon he sketched the whole bass-relief for a medallion or memorial coin.

The corresponding bass-relief, which he on the same day modeled, represents, as recently told,

Tab.
LXXXIX.

Day.

(2 FEET 6 IN. DIAM.)

In perfect contra-distinction to the silent night, the serene and lifeful *Hemera* (day), or perhaps better to say, *Eos* (Aurora) hovers on light wings, spreading morning roses over the eastern heavens. On her shoulders the gay *Hesperus* leans lifting his torch, whose glittering light above the wings of Aurora invites the terrestrials to work and activity.

Though this bass-relief is universally considered a master-piece, most connoisseurs, as also THORWALDSEN himself, give its counterpart the preference.

Both of them were executed in marble, the first time for Lord LUCAN, and the second for Prince METTERNICH of Austria, and many copies have later been executed by THORWALDSEN'S students under his own daily supervision. In the year 1826, a marble copy of "*Night*" was sent to Denmark for Commodore FALSEN.

The bass-relief representing "*Day*," was in 1815 engraved by GUBE of Berlin for a reverse of a medal struck in honor of Princess LIEGNITZ.

No bass-reliefs of modern time have been received with so much approbation and

interest as these two, not only in the world of art, but also in that of fashion. Take only a stroll through the streets Condotti, Babuina and Corso in Rome, and you will see them in every second window cut in stone or marine shells, or cast in plaster.

Towards the close of this year THORWALDSEN completed a

Portrait-Statue of Countess Ostermann,

(4 FEET.)

Tab. XC.

in natural size. THORWALDSEN understood here, as also on other occasions, how to give the modern costume the same beauty and interest as the antique.

The noble lady is represented sitting with her hands folded on her lap. Her right foot is stretched out, the left rests on a footstool. Between both feet lies one flap of the outer robe which from the right shoulder sinks down around her back and covers the left leg, while the other flap hangs from the left shoulder between the arm and the breast down to the seat on which she sits. The inner robe which, from the neck to her right foot conceals the body, is united by a belt round the waist. The expression of the head, and the attitude of the body indicate deep meditation.

This work which was sculptured in marble for Count OSTERMANN, belongs to the most excellent portrait statues of modern time.

THORWALDSEN sculptured this year also the busts of Lord BENTINCK and of Admiral EXMOUTH, and commenced one of the Princess GALLIZIN, and we have before mentioned that upon the request of Consul-General WEST in 1810, he completed this year his own colossal bust.

It has already, under the year 1805, been stated that after the expiration of eight years THORWALDSEN resumed his statue: "*Venus with the Apple*," and executed it in natural size. This model which required a long study of the ideal of female beauty, was already commenced in the year 1813, but was not finished before May, 1816. As 1816 this work has already been explained mythologically, we refer to the explanation given in the first volume.

About this time THORWALDSEN commenced also to remodel his statue

Hebe,

(4 FEET 8 IN.)

Tab. XCI.

which he already in the year 1806 had sculptured. But his rich imagination had in the long interval suggested new ideas to him, and he resumed it now for improvement.

Hebe was the Goddess of youth, and daughter of Juno. She was Jupiter's cup-bearer, and afterwards the wife of Hercules.

The ever-blooming maid has filled with nectar the large patera which she holds in her left hand, and in all her virgin purity she appears amongst the Gods. She fixes her eyes upon one of the Eternals, whom she approaches with her gift, while the vase hangs loosely in her right hand.

In the first model of this lovely virgin form, her pure innocence does not appear so distinctly finished as in this. The gown fastened over both her shoulders and concealing the chaste bosom, was in the first copy only fastened over the right shoulder and exposed thus the left breast. The inner garment, which in the first copy caused the form of both legs to be visible, is here richer and conceals entirely the right leg. Even in the position of the head is seen a deeper expression of her serene earnestness.

Mr. DIWETT, a wealthy American, requested THORWALDSEN to execute this statue in marble, but he died before it was completed. It remained, therefore, in THORWALDSEN'S studio, until the English banker, ALEXANDER BARRING, saw it in Rome and offered to pay 1500 scudi for it, although THORWALDSEN asked but 1200 scudi. (A scudi is a Roman coin, worth about \$15.) In 1822 it was shipped to England. This statue was afterwards executed in gilt bronze for the Danish Prince CHRISTIAN, afterwards CHRISTIAN THE EIGHTH, who during his stay in Rome gave the bronzists, JOLLAGE and HOFFGARTEN, a commission to make him a table-service in gilt bronze after several of THORWALDSEN'S works. For this table service the following works were selected to be executed in gilt bronze: "*The group of the Graces, the statues, Mercury, the Shepherd's Boy, Venus, the Danceress, Cupid Triumphant, Mars, Adonis, Jason, Hebe, and Psyche.*" The models were executed in THORWALDSEN'S studio, and under his supervision.

It seems as if THORWALDSEN in the beginning of this year mostly busied himself with a remodeling of his earlier works. Thus the *Dance of the Muses on Helicon* was resumed and executed with the alterations already before mentioned.

But while thus absorbed in an incessant study of his deep art, he caused several of his earlier works to appear in more finished forms, he was unexpectedly requested to undertake a work which had a remarkable influence upon him as an artist, and by which he got an opportunity to show the world his intimate acquaintance with the principles of the antique art.

Some English and German tourists found in 1811, in the Greek isle of Egina, amongst the ruins of the temple of the Panhellenic Jupiter, seventeen statues, which when placed together represented the contest concerning the corpse of the slain Patrocles. When these ancient statues, the age and style of which threw so remarkable a light upon the history of the old Greek sculpture, had in 1812 been bought for the Bavarian crown prince, LOUIS, afterwards king of Bavaria, and destined for the glyptotheca in Munich, were shipped to Rome, THORWALDSEN was commissioned to restore them.

He viewed them with the deepest reverential awe, but felt that he had undertaken quite a difficult task. However, it became soon his dearest occupation, and his artistic mind was soon imbued with the whole spirit in which those works were executed.

This work of restoration, which he executed in a studio in the vicinity of Corso, under frequent visits of the art loving public, was in the spring of 1817 completed to universal satisfaction and admiration, and as characteristic of our artist we may state, that when this task, which he had commenced with want of confidence in himself, had been successfully finished, on being asked to point out those places he had repaired, he answered with noble estimate of his own worth: "I don't remember it, and see it I cannot."

At the same time in which he was busy with the statues from Egina, he was requested to repair three other statues: an *Amazone*, a *Caryatide* and a *Demosthenes*, and besides a bass-relief of the triumphal arch of *Hadrian* for the painter CAMMUCINI, who during the political commotions in Rome had bought these antiques and again sold them for 36,000 scudi for the *braccio nuovo* (the new wing) of the Vatican.

Of new works THORWALDSEN modeled this year the statue

Ganymede.

(4 FEET.)

Tab.
XCII.

Ganymede was a beautiful youth of Phrygia, son of Tros. He was carried off, while hunting, by Jupiter's eagle, and made the cup-bearer of the gods.

THORWALDSEN has represented him in his vocation as the cup-bearer of Jupiter. On his head he wears a Phrygian cap; with his right hand he lifts the vase from which he pours wine into the patera, which he holds in his left.

This favorite of Jupiter had already, in the year 1805, been the subject of THORWALDSEN's art. Yet the present work is by no means a remodeling, but as well in its motive as in the whole execution different from that of 1805.

This statue was sculptured in marble for the Austrian Consul of St. Petersburg, Mr. VON KRAUSE.

Another work from this year is

A Mausoleum over Countess Berkowsky.

(3 FEET 5 IN x 2 FEET 5 IN.)

Tab.
XCIII

This bass-relief represents the Genius of Death, who carries the departed lady to Meta (the limit of life) and quenches his flambeau at its foot, while the surviving son in his deep grief follows his mother, unwilling to part with her. Nearest on the right, stern Meta is seen, whither the Genius of Death, with drooping and musing head, leads

the dying by the hand. Her upper robe, covering the head and joined together under the right arm, indicates the impending wanderer through the cold night of death. She follows her Genius quietly, unheeding the moaning of her son. His right hand catches hold of her robe and attempts to retain her, while he invoking stretches out his arm, bearing in his face the expression of the deepest agony.

This bass-relief was executed in marble for the Polish Count BERKOWSKY, the son of the deceased lady.

It has been remarked, and not without some reason, that as long as CANOVA was living, THORWALDSEN often selected for representation subjects which that famous artist had already produced. However, this was perhaps sometimes accidental, and it is indeed very probable that it often took its rise from THORWALDSEN'S desire to show the world how he himself could handle those subjects. This has at least been acknowledged as the chief reason of a work which he now executed, namely,

Tab.
XCIV.

The Danceress.

(5 FEET.)

A maiden crowned with a garland, with her inner garment fastened over both her shoulders and joined together around her waist by a belt, and holding the upper garment between the uplifted left hand and the drooping right, proceeds to the dance with juvenile agility and grace.

This beautiful statue was completed in model in July 1817. THORWALDSEN sculptured it in marble for Prince ESTERHAZY, and is said to have formed the head after a young German lady then in Rome. This statue and the afore-mentioned *Cupid* are in Prince ESTERHAZY'S gallery in Vienna.

THORWALDSEN, modeled, also, this year, an exquisite bust of his friend, Prof. ECKERSBERG. The departure of this artist from Rome occasioned the execution of this bust, and the model was made in a few hours. He afterwards executed it in marble and presented it to the Professor.

In September of this year a diploma, as *Accademico di merito della Perugiana academia delle belle arti*, was given THORWALDSEN, and as a token of reward and gratitude for his valuable service in the restoration of the seventeen statues from Egina, he was, in March 1817, made a member of *Accademia Romana di Archeologia*.

While THORWALDSEN was busy with the execution of his *Danceress*, Lord BYRON
1817 paid him, in the spring of 1817, unexpectedly a visit in his studio and requested him to make his bust. After the model which he then sketched, THORWALDSEN afterwards sculptured several copies in marble. An American, who ordered a copy, wrote to THORWALDSEN: "Sir, be pleased to engrave the names of THORWALDSEN and

BYRON, and the monument will be immortal." When THORWALDSEN soon learned that Lord BYRON had left for Greece, he executed of his own accord another copy in beautiful Greek marble.

About this time our artist commenced, according to request, a

Mausoleum over Countess Pore,

(3 FEET X 2 FEET 10 IN.)

Tab.
XCV.

where in a bass-relief he has represented the surviving husband sitting with the urn of his deceased wife, while in deep agony, he stretches his arms towards heaven, invoking his glorified wife. His little son, standing before the left knee of his father, embraces and kisses the urn. Behind, the adult daughter is seen in deep sorrow, holding her left hand under her cheek and laying her right on the shoulder of her father. This last figure was, according to the wish of the family, a reiteration of the female figure on one of the lateral bass-reliefs of the monument over PHILIP BETHMANN HOLLWEG. (See Tab. LXXXIII.)

When, in the year previous, THORWALDSEN composed his *Ganymede*, another image of the beautiful youth suggested itself to his mind, and he executed now a group, representing

Ganymede with the Eagle.

(3 FEET 4 IN. X 2 FEET 7 IN.)

Tab.
XCVI.

The young Phrygian is here beautifully grouped with Jupiter's eagle. It is an episode of the Olympic life. Ganymede gives the eagle something to drink, holding, in a kneeling attitude, a bowl under its beak, and leaning the right hand, which holds the vase, on the ground. The combination is incomparable, seizing upon every beholder by its unaffected simplicity and perfection of form.

This group was first executed for Lord GOWES ; but it has afterwards been reproduced, though in lesser size.

While THORWALDSEN was busy with this composition, he had one day before him a handsome boy for a model. Suddenly, he cried to the boy : "Sit still and move not," and left for a few moments his Ganymede, while he used the boy for a representation of

The Shepherd's Boy.

(4 FEET 5 IN.)

Tab.
XCVII.

Upon a fleece, spread over a projecting piece of rock, the boy is sitting, enjoying a rural, Arcadian repose. He leans his left arm on the inverted pastoral staff, and with the

right he holds his bent knee up under him. An agreeable repose has relaxed his limbs and aroused the youthful reveries in which he seems to be absorbed, while his faithful dog is sitting at his side, watching the flock.

The dog is modeled after TEVERINO, THORWALDSEN's favorite dog.

The first copy of this statue was executed in marble in natural size for Mr. DIWETT of the United States, who died before its completion. The statue, which, in 1820, stood in the little studio where the aforementioned collapse took place, fell down with the floor and lost its head, one arm and the left ear of the dog. On restoring it, THORWALDSEN removed also the other ear, which is characteristic of this copy, which a Mr. VON KRAUSE of Saxony bought. The next copy was executed in marble for Lord CRANTLEY, the third for Lord ALTEMANN, and the fourth, to which was added a syrinx (Pandean pipe), lying at the foot of the boy, was made for Count VON SCHÖNBORN, and occupies a conspicuous place in his gallery. The fifth copy in marble was completed in 1825, and bought by the rich Mr. DONNER of Altona. JOLLAGE and HOFFGARTEN cast it in bronze of the same size, which copy the king, FREDERIC WILLIAM THE THIRD, of Prussia, purchased. A second copy in bronze, was in 1828, cast in Paris, without THORWALDSEN's permission.

The whole style in which the Shepherd's Boy, the last Ganymede with the eagle, Mercury, and all the later works of THORWALDSEN are executed, shows evidently, how his deep study of the seventeen statues from Egina, had revealed to him a clearer way for his never resting mind.

A fruit of this study was his statue, representing

Tab.
XCVIII.

Hope.
(5 FEET 7 IN.)

Amongst those statues found in the isle of Egina, were also two effigies of Hope, in which the motive was entirely the same as that, which during the declension of the fine arts, has unchanged been kept up in the Imperial Roman coins. THORWALDSEN, always searching with a certain degree of reverence, every motive which was inherited from the more finished period of the fine arts, found himself consequently, here easily in the right track, and declared that no attempt ought to be made to improve a motive, which, through a space of more than a thousand years, had unchanged been maintained, and he concluded, therefore, to represent this statue in due accordance with the antique pattern, and showed by his execution of it, *a remarkable originality in the art of imitation.*

The statue represents a female figure, whose head is surrounded with a broad set-off, keeping together the rich growth of hair, which, dressed with symmetrical

exactness, falls in ringlets behind the ears down over both shoulders. A serene, but at the same time earnest expression of trust and fear appears in her countenance. She steps forward on her left foot, and is from neck to foot wrapped in a rich tunic, which, to prevent its interfering with her gait, she holds up with her left hand. From her right shoulder down under the left breast and arm she is enveloped in an upper garment hanging down in folds from her arm, which she lifts up, to show the ever hopeful mortals the momentous, but yet undeveloped bud.

The model of this universally admired statue, was completed in February, 1818, and sculptured in marble for Baroness VON HUMBOLDT. This copy is in Baron VON HUMBOLDT'S gallery, in his palace by Tegel, and another copy, executed in Carrarian marble, under the direction of Prof. TIECK, now adorns the grave of the Baroness in the palace garden.

It was about this time that the Crown prince of Bavaria, afterwards King LOUIS, gave THORWALDSEN a commission to sculpture a frieze for a church which the Prince intended to erect. The frieze was to represent *the life of Christ on earth*. In accordance with the wish of the Prince, THORWALDSEN commenced in 1817, to represent according to St. Mark, Ch. xvi. 1-7.

The Women at the Sepulchre of Christ.

(3 FEET 6 IN. HIGH.)

Tab.
XCIX.

Thus read the words of St. Mark: "When the Sabbath was past, Mary Magdalene and Mary, the mother of James, and Salome, had bought sweet spices that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun. And they said amongst themselves: Who shall roll us away the stone from the door of the sepulchre? And when they looked, they saw that the stone was rolled away. And entering into the sepulchre they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. But he said unto them: Be not affrighted; Ye seek Jesus of Nazareth, who was crucified, he is risen, he is not here; behold the place where they laid him."

A rocky wall on the left side, designates the entrance to the cave in which the body of the Saviour is laid in a stone coffin, (sarcophagus). The lid is rolled away, and the shroud, which hangs out of the coffin, is a slight, yet speaking image of the resurrection. The angel leaning on the coffin, is standing on a footstool, showing with his finger lifted toward heaven, that the dead is risen. ¶ The three women have entered into the cave, each with her urn filled with costly ointments. The foremost, enveloped in her garment, points with her right hand to the sepulchre, and seems to ask in

despair, whether it was not here that the dear body was laid, but she soon collects herself and feels consoled by the words of the angel. The next woman, who, besides the cloth which covers her head, wears an upper garment around her waist, under the breast and over the left arm, seems to fear that the corpse had been taken away, and she is about to exclaim: "We came hither to anoint the holy body." The third, Mary Magdalene, is mute in her deep grief and half dead with fear. The cloth which covered her head, has fallen down over both her shoulders, baring her beautiful, waving hair. Her gait bears the expression of feebleness. She holds her urn in the drooping right hand, but when hearing the words of the angel she lifts her eyes upwards.

This was the conclusion, the bottom of the frieze. The first part: *The Annunciation to the Virgin Mary*, THORWALDSEN did not execute until after the lapse of two years.

1818 That which so often seizes upon the beholder of THORWALDSEN'S works, and strikes him with wonder and amazement, is mainly to be ascribed to his rare and inborn faculty of apprehending, perceiving, and representing the accidental. Whether he took travelers round in his studio, or with a small lump of clay took his daily stroll through *Via Sistina*, or in an elegant soir  e entertained ladies and gentlemen with cheerful conversation, he was all the time studying. For the empty and trivial formality of fashionable life he cared nothing, he even detested it, but his eye and thought dwelt always with interest upon men, animals and lifeless objects, if their specific form appeared pure and unpretending. Thus, he saw one day in Corso, a poor laboring man sitting on a small mile stone. Enamored with the laborer's unaffected and beautiful simplicity, he immediately made up his mind to make him the subject of representation, and deified him in his sculpture of

Mercury, the Slayer of Argus.

Tab. C.

(5 FEET 3 IN.)

Mercury (Mercurius) was the son of Jupiter and Maia, and the messenger of the gods. *Argus* was a monster with a hundred eyes, a son of Phrixus, and builder of the vessel Argo, in which the Argonauts sailed in quest of the Golden Fleece.

To shield his beloved Jo from the persecution of Juno, Jupiter metamorphosed her to a white heifer. But Juno recognizing Jo under this form, requested Jupiter to present her with the heifer, but when she had got it, she ordered the hundred-eyed Argus to watch it closely. No sooner had Jupiter learned the conduct of Juno, than he sent the crafty Mercury to kill Argus and thus liberate Jo. Mercury came to the meadow where the heifer was grazing, under the custody of Argus, and when by his

play on the syrinx, having lulled the hundred eyes soft asleep, he slew Argus by his sword.

THORWALDSEN has here, by an uncommonly beautiful epic composition, designated both that which has taken place and that which soon will come to pass. Mercury has played on his instrument, the monster is asleep, and he lets his syrinx gently sink from his lip, while his eye is on the lookout for the favorable moment. Half sitting, half standing, ready for the attack, he raises himself on the tip of the left toe, and as he holds the syrinx in his left hand, he presses the scabbard of his sword between the right heel and the trunk on which his leg rests, thus to unsheathe the fatal glave.

The model of this statue was, in May 1818, completed in natural size, and in 1819 sculptured in marble for the Duke of AUGUSTENBURG. However, from some unknown reason, the Duke never came into possession of this splendid copy, which Mr. ALEXANDER BARRING of London, purchased in 1822. Another marble copy, completed in 1829, was bought by a Count POTOCKY, a kinsman of the heroic Polish magnate whose portrait-statue THORWALDSEN executed in 1821, which subsequently will be mentioned and explained.

The *Slayer of Argus* is by connoisseurs considered the most beautiful and the most expressive work of modern art, and even so classic that it might pass for an antique, and to use FR. SCHLEGEL's emphatic expression, "armed, as it seems, with a sword that prophesies many hundred marble-statues their inevitable death."

When the model of this statue had been completed, THORWALDSEN went to Tivoli, where he caught a cold that compelled him to exchange Tivoli for the milder Albano.

During his sojourn there, he made the acquaintance of several English and German ladies, and met also the Swedish poet, ATTERBOM. After a short stay in Albano, the whole company agreed to take a trip to Naples. In October THORWALDSEN returned to Rome, but still unwell, and he fell soon into a severe illness.

After having somewhat recovered, he completed a bass-relief, which he had sketched before he went to Tivoli.

This bass-relief was ordered for the court-chapel in *Palazzo Pitti*, in Florence, and represents, according to the Gospel of St. John, ch. xxi.

Christ with his Disciples at the Sea of Tiberias.

Tab. CL

(5 FEET 8 IN. X 2 FEET.)

After the risen Saviour had the third time shown himself to his disciples at the sea of Tiberias (also called the sea of Gennesareth), and had divided the bread and the fishes between them, he said to Peter: "Simon, son of Jonas! lovest thou me more than these?" Peter said unto him: "Yea, Lord, thou knowest that I love

thee!" This question Jesus repeated the second and the third time, and Peter answered each time: "Lord, thou knowest that I love thee!" As often as Peter gave this reply, Jesus said unto him: "Feed my lambs," whereupon he told him that he should glorify God by suffering the death of the cross.

In the middle of this bass-relief our artist has represented the risen Saviour on both sides surrounded with his disciples. Stretching forth his right hand, he recommends to Peter the flock of sheep grazing behind him. Peter kneels before the Saviour and lifts his left hand, sacredly promising to give heed to the flock. In his right he holds the keys of the kingdom of heaven,—the emblem of that power in heaven and on earth, which his Master had given him. (See St. Matthew, xvi. 19.) Behind Peter, St. John stands with his garment joined together, between his arms, and with his hands folded in adoration. On right and left, groups of the other disciples are seen. This bass-relief was, in 1825, completed in marble and afterwards sent to Florence. Another order which THORWALDSEN about this time received from Florence, was the model of an altar-piece for the church *Santa Annunziata*. He selected for his subject St. Luke, xxiv. 30.

Christ in Emmaus.

Tab. CII.

(2 FEET 1 IN. X 1 FOOT.)

When the angel had announced to the women the resurrection of the Lord, and returned with the glad tidings to the disciples, "it came to pass on the same day that two men went from Jerusalem to a village called Emmaus. And it came to pass that while they communed together and reasoned, Jesus himself drew near and went with them, but they know him not. And when they had come to Emmaus and sat at meat with him, he took bread, and blessed it, and brake, and gave to them. and their eyes were opened, and they knew him saying: 'The Lord is risen indeed.'"

THORWALDSEN has treated this subject in a small rounded tablet, which represents the supper of Christ with the two men. In the cool evening air, they have seated themselves upon the house, or a balcony, up to which a pair of small stairs lead. A covering hanging down between a palm and a vine, behind which cypresses rise, constitute the rear of the altar piece. In front, Christ is seen, in the centre and at the ends of the table sit the two men, who, astonished at seeing the Master breaking the bread and blessing it, lift their heads and hands in quiet adoration.

In the year 1818, THORWALDSEN composed two other bass-reliefs. One was

A Mausoleum over Lady Newboock,

Tab. CIII.

(2 FEET 6 IN. X 2 FEET 5 IN.)

which in the middle represents a cylinder marked with the holy cross, above which

the urn of the deceased lady is seen. On the right side kneels a female, wrapped in mourning, who devotedly folds her hands in prayer, probably the portrait of the mother of the departed daughter. On the left the Genius of Death is seen with the right foot upon the monumental stone, and with the head leant on the inverted flambeau. In the right hand the Genius of Death holds the poppy-stalks, and the cast off robe hangs down from the arm.

The other was

A Mausoleum over Baroness Chandry,

Tab CIV.

(4 FEET X 3 FEET 9 IN.)

which represents the deceased Baroness under the image of *Faith*, who, with her folded hands holding the holy cross before her breast, raises herself above the Genius of Death towards heaven.

This mausoleum, sculptured according to the request of Baron STANISLAUS CHANDRY, was completed in marble and shipped from Rome in 1828.

In February, 1818, THORWALDSEN was honored with a diploma as *Socio della reale accademia della belle arti di Carrara*.

According to the request of a society on Zante, one of the Ionian islands, THORWALDSEN executed in the winter of 1818-19

The Monument of Lord Maitland.

Sir THOMAS MAITLAND, Lord Commissioner of the Ionian islands, where, in 1815, he had organized the government under the protection of England, went in 1816, from Corfu, the seat of government, to London, there to effect a Constitution for this State. In reward for his services, or perhaps, rather because he had given Zante a University, a monument was to be erected to perpetuate his memory, and THORWALDSEN undertook the execution of the subject prescribed for him: "*Minerva unveils vice and takes innocence in her protection.*"

Tab. CV

The artist has in this bass-relief (2 feet 6 in. x 2 feet 1 in.) represented Minerva, the goddess of wisdom and the patroness of the arts, with her Ægis around her breast, her helmet on her head, and the owl, her favorite bird, at her foot, embracing with her right arm a young unadorned woman, in whose meek countenance lies the expression of all female virtues, and from whose head her disheveled hair falls negligently over her open bosom, while on the contrary the goddess turns to the left with the most austere look on a lustful and richly adorned woman, who, unable to conceal her uncontrollable and vicious passion, flees from the goddess.

Besides this bass-relief, THORWALDSEN was also commissioned to model a colossal

bust of MAITLAND. Both were executed in bronze after THORWALDSEN's models, by JOLLAGE and HOFFGARTEN, and sent to Zante.

Contemporaneously with the monument of Lord MAITLAND, THORWALDSEN was busy with a

Tab. CVI.

Portrait-Statue of Princess Baryatinsky,

(5 FEET 6 IN. HIGH.)

who is represented in a standing position, with the right elbow resting on the left hand, that holds a part of the upper garment, and with her forefinger thoughtfully laid on her chin. The inner garment is rich and nearly in modern style. Over this the ample upper garment is thrown in such a manner, that its middle is fastened between the left arm and the breast. One flap is from the left hand raised up over the shoulder, while the other is tied by the hip, thence sinking down to the right, and almost covering the foot.

THORWALDSEN had already, in the year 1817, sketched his celebrated group.

Tab. CVII.

The Graces,

(5 FEET.)

and each figure was separately executed by his student, TENERANI, when in the 1819 beginning of the year 1819, he himself began the combination and the additional finish.

The *Graces* (*Gratiæ*) were the three daughters of Jupiter and Juno, named *Aglaia*, *Euphrosyne* and *Thalia*.

These three sisters, the images of the highest ideal of female beauty, are represented in their combination in such a manner, that she who is placed in the midst, embraces the waists of the two others. Her beautiful head is turned towards that sister, who on the left side rests on her arm, and who affectionately touches her chin with the forefinger of the left hand, while her right arm is thrown around the back of the first. The third joins the group by winding her right arm around the waist of her who is placed in the centre, and by taking hold of her right arm with the left hand, while the expression of the three ideally beautiful heads, combines the whole group symmetrically. Between the first and the second a vase is seen, over which their garments are negligently thrown, indicative of the bath which they had recently left, and between the first and the third sits *Cupid with his lyre*.

This group of the Graces has often been compared with, and often been considered superior to the no less celebrated group of CANOVA. It has often been remarked that the Graces of the Italian artist had, on account of their too great

softness and effeminacy, some want of character in form and expression, while at the same time a sort of coquetry prevailed, especially in the hands and faces. To form a contra-distinction to this the northern artist has given his Graces rather firm and solid forms, and certainly a much higher expression of virgin purity.

The great friend, favorer and admirer of THORWALDSEN, His Majesty King LOUIS of Bavaria, has in his poems, (2d vol. page 197) written two distichs, in which he compares the Graces of CANOVA with those of THORWALDSEN. Thus read these distichs:

Canova's Grazien.

Ueppige Mädchen sind hier die Grazien, Lüfternheit weckend,
Ist zu reizen jedoch ja die Bestimmung der Kunst?

Voluptuous girls are here the Graces, creating sensuality,
But tell me, behooves it the art to arouse sensual quality?

Thorwaldsen's Grazien.

Unverhüllt sind auch die deinigen, unverhüllend uns zeigend
Hellas Charitinnen, keusch, göttlich, in heiliger Kunst.

Stripped art thine Charites of Hellas, in naked reality seen,
But chaste, divine, with appearance of sanctity, performed they have been.

In the month of April the Graces were so near their completion that they were expected to be seen at the great exhibition, which this year took place in Rome, in honor of the presence of the Austrian Emperor. But the people were disappointed. THORWALDSEN'S Graces did not appear, and their absence became the subject of some merry and sportive quibbles.

The little beautiful Cupid (1 foot 8 in.) sitting between the legs of the two first Graces, has everywhere received the most unconditional approbation.

The group of the Graces which was beautifully sculptured in marble, was bought by the art-loving Mr. DONNER of Altona, who gave it a conspicuous place in the elegant museum he had erected in his garden.

One of the officers of the Swiss body guards of King LOUIS the Sixteenth, who in defending the Tuileries, August 10th, 1792, were all slain to a man, was on that day of terror, on furlough, thus escaping the fate of his brother officers. His name was CHARLES PHYFFER VON ALTISHOEEN. For several years had this noble officer been thinking of erecting a monument as a tribute to fallen valor, and in 1818 he concluded to carry it into effect by soliciting his countrymen to give voluntary contributions for the erection of a proper memorial of those brave officers who had lost their lives in the defence of the unhappy king. Strange to say, his proposal was not everywhere approved of; but notwithstanding many opposed it as not being national,

several contributions from some of the federal towns came in, as also from the monarchs of Prussia and Russia, and the sum of one thousand Louis-d'ors was collected. PHYFFER addressed himself immediately to THORWALDSEN and requested him to make a model, after which the monument was to be hewn out in a rocky wall. The artist complied with the request and selected for his subject

Tab. CVIII.

A Dying Lion.

It represents a lion of colossal size, wounded to death, with a broken spear sticking in his side, yet endeavoring in his last gasp to protect from injury the shield bearing the *fleur de-lis* of the Bourbons which he holds in his paws. Behind a halberd, three spears and the Swiss shield are seen.

Britannica Encyclopedia thus speaks of this monument: "The figure hewn out of the living sandstone rock is 28 feet long and 18 feet high, and whether as a tribute to fallen valor, or as a work of art of admirable design, it merits the highest praise."

The model of this lion was made after THORWALDSEN's sketch by his student Bienaimé, and was, after being completed by himself, sent in a cast of plaster to Lucerne, where the monument was to be hewn out in a rocky wall close by PHYFFER's garden. The sculpture of this work was done by LUCAS AHORN of Constance, who on the 19th of August 1819, commenced it, and accomplished it with remarkable ability.

THORWALDSEN, who on his journey to Denmark went through Switzerland to see the place where this memorable monument was to be inserted, arrived in Lucerne just when LUCAS AHORN had commenced his execution of it.

When THORWALDSEN's model arrived, it had on the way from Rome been a little injured. THORWALDSEN easily repaired it, and in August 1821, the monument was completed by the skillful hand of AHORN.

Below the niche there is an inscription preserving the names of the officers and the number of the soldiers, who fell on the fatal day of August 10th, 1792.

THORWALDSEN, who had never seen a lion, had in the execution of this model to follow his predecessors in the ancient and modern art, and it is, therefore, easy to comprehend that this work did not entirely satisfy him, when several years after he got an opportunity to study the king of animals in conformity with nature.

From Lucerne he returned to Rome, but his journey to Denmark was nigh at hand. However, before setting out, he executed, probably instigated by the Bavarian Crown prince then in Rome, the first part of the frieze already mentioned

for the church in Munich. This bass-relief represents, according to St. Luke, ch. I. 26-29.

The Annunciation to the Virgin Mary.

(3 FEET 6 IN. HIGH.)

Tab. CIX

Thus we read in St. Luke's Gospel: "The angel Gabriel was sent from God unto a city of Galilee, named Nazareth, to a virgin, espoused to a man whose name was Joseph, of the house of David, and the virgin's name was Mary. And the angel came in unto her, and said: 'Hail, thou that art highly favored, the Lord is with thee · blessed art thou among women.'"

By two elevated steps in the bass-relief, THORWALDSEN has designated the chamber in which the holy virgin is sitting with her basket containing her needle-work. On the annunciation of the angel, she sinks her virgin head, folding her hands in adoration. Gabriel gently entering the chamber, bends toward her the hly-stalk which he holds in his left hand, while with his right he points upwards, signifying that God had sent him.

It had for many years been THORWALDSEN's most ardent desire once more to see Denmark, but the many orders for marble works which he all the time received, had hitherto made it impossible for him to gratify his wish. Finally he resolved to surmount all obstacles, and on July 14th, 1819, he set out for Rome in company with Count RANTZAU BREITENBURG and the historical painter, Prof. LUND, and went over Siena to Florence, where he spent six agreeable days in company with the painter BENVENUTI, and the celebrated engraver, SANTARELLI. RANTZAU remained in Florence, while THORWALDSEN, accompanied by LUND, continued his journey over Bologna and Parma to Milan, where he arrived on July 25th, and where he met his friend, Count SOMMARIVA, and several countrymen, who gave him an honorary reception. On August 3d, he left Milan, whence he went to Seregno in order to see the famous paintings of LUINI, and from there to Sesto di Calende at *Lago Maggiore*.

When leaving Denmark for Italy, THORWALDSEN had not, as the Northmen usually do, crossed the Alps, but had taken a circuitous route, and it could, therefore, not fail to surprise him, when on the next morning he went in an open boat over the beautiful lake to Baveno. The sight of the huge ridges of the Alps, with their snowy tops, enraptured him, and he seemed to see a new work of creation. In Baveno he visited a granite quarry, went thence over Simplon to Brieg, from where he continued his journey through the Rhone valley, over Zion, Bex, along the shores of the majestic lake of Geneva, and thence over Berne, to the place where his *Dying Lion* was to be hewn into the rough rock, there to bear testimony of his greatness to the remotest after-ages.

After a stay of some days in Lucerne, where he was the recipient of a most respectful reception, he pursued his journey over Zurich and Schaffhausen to Stutgard, where he wished to make the acquaintance of the artist, DANNECKER.

On his way thither, a young man asked the postilion's permission to ride with him to Stutgard. The rude driver refused, but when THORWALDSEN heard the young man was a sculptor, he offered him a seat in the carriage. The stranger then told THORWALDSEN that he was a student of DANNECKER, and that he intended going to Stutgard to see the world-renowned THORWALDSEN, who was expected there. "You can see him now," said LUND, "he is sitting opposite you." The young student had now the pleasure to introduce our artist to his master, in whose company THORWALDSEN spent the greatest part of his time in Stutgard.

Besides DANNECKER's works the BOISSEREAU collection of ancient German paintings was a daily object for the inspection of our artist. However, his mind seemed still more to be absorbed in a cycle of Hemmelinck's pictures, representing the life of Christ.

Instead of going to Munich, which was his first plan, he now chose to visit that city on his return to Italy, and went over Heidelberg to Frankfort, where he was invited to a festive celebration of GOETHE's birthday, August 28th. Thence he went to Mainz, and on the Rhine to Cologne, where he unexpectedly met Baroness HUMBOLDT and Prof. WELCKER of Bonn, both dear and interesting acquaintances from Rome. From Cologne he went back over Coblenz to the watering place Ems, where he was agreeably surprised by meeting His Royal Highness, Prince CHRISTIAN FREDERIC of Denmark, and his wife the Princess CAROLINE AMALIA.

In Ems he did not remain long, and in a few days he saw the city of Altona, which then was Danish ground, and where he was magnificently received by Count BLÜCHER Altona, and the Barrister, JACOBSEN. From there he went through the dukedoms of Holstein and Sleswick, to the island of Fjunen, crossed the Great Belt of the Baltic, and on October 3d, he reached Copenhagen, where a residence and a studio had been arranged for him in the palace of Charlottenburg. THORWALDSEN's whole journey from Rome, through Italy, Switzerland and Germany, was, says an English writer, "one continuous ovation."

For a period of twenty-three years he had not seen his native city, where now so many old things were passed away, and nearly all things had become new; and when he saw the tawny walls of Charlottenburg, and the old gate through which he had entered the temple of art as a novice, his heart was overwhelmed by juvenile memories. The very first face he met was that of the old janitor. THORWALDSEN shed tears, embraced and kissed the old man.

The arrival of THORWALDSEN was soon rumored throughout the whole capital.

His old friends soon gathered around him, and every house felt honored by his visit. All the newspapers announced his arrival and celebrity, and an association of men of letters and of artists, arranged on October 16th, a brilliant banquet in honor of their beloved and celebrated countryman. By two young students of the University, THORWALDSEN was accompanied from his residence to the elegant hall of reception, where the thunder of cannons announced his coming. He was saluted by a song of Prof. WILSTER, and the poet, OEILENSCHLAEGER, delivered an elegant oration. The great artist was deeply moved. The oration finished, a loud clangor of trumpets called the numerous company to the sumptuous repast, and songs sounded as were it with *one* voice and from *one* breast. One of those songs, entitled *Thor* and *Thorwaldsen*, by Dr. BALFUNG, was very amusing and at the same time characteristic of the occasion.

When THORWALDSEN emptied the goblet of welcome, thunders of cannons pealed, and when he soon after gave a toast for the academical citizens of the University of Copenhagen, the bosom of the whole company swelled with exultation. Then the Prime Minister, Count SCHIMMELMANN rose and gave a toast to the health of all handsome Danish ladies, coupling with the toast the Graces of THORWALDSEN, which was received with indescribable applause. When the repast was over, and THORWALDSEN took his seat in his carriage, he gave vent to his feelings in tears. A great number accompanied him on foot to Charlottenburg.

The diversions of the social life in Copenhagen, impressed him at first agreeably, and even flattered him, but the numerous private parties to which he was invited, became soon after tedious to him, and were a too sharp contra-distinction to the quiet Roman life to which he had been accustomed. He commenced, therefore, politely to decline all invitations, arranged his studio, and began again to model and sculpture. But it became now quite fashionable to go to Charlottenburg to see him in his studio, and he had to receive numerous visits, which though often very burdensome, he bore with the patience of an angel, answering all with the utmost politeness. A lady who came to visit him, said when seeing him modeling in clay: "But, Professor, such menial work I don't think you do when in Rome." THORWALDSEN answered, "Indeed, I do, I assure you, Madam, this is the most essential."

The very first work which THORWALDSEN made in Denmark, was the model of the busts of the King, FREDERIC the Sixth and his Queen, MARIA, whereupon he modeled the busts of the King's daughters, the Princesses CAROLINE and WILHEMINE MARIA, as also of the King's nephew, the Prince FREDERIC CARL CHRISTIAN. These busts were sent to Rome and there executed in marble, and are considered the most finished and most life-like of any executed by THORWALDSEN.

On November 12th, 1819, our artist was honored by His Majesty, with the title

of Counselor of State, and about this time a commission was given him to sculpture a figure of Christ for the new court chapel. But when the committee for the rebuilding of the church of our Lady, (the Metropolitan church), which in 1807 had been destroyed by the bombardment of the English, shortly after consulted THORWALDSEN concerning the arrangement of the plastic part, a beautiful idea developed itself in his artistic mind for the adornment of this temple. He would unite a number of works to one great aggregate—an adornment which was to extend, as by one great composition, right from the fronton and peristyle to the altar and its surroundings. For the fronton-field, he would, in a large group of figures in natural size, represent, as the introduction of Christianity, John the Baptist, who announces the coming of Christ. In the niches of the peristyle he would place two Prophets and two Sibyls as emblems of those who both in the sacred and profane history have foretold His advent. In the porch of the church, a frieze was to represent Christ walking from the judgment seat of Pilate to Golgotha. At the pillars, the statues of the twelve Apostles were to be erected, and before the altar a colossal statue of the risen Saviour, who steps forth and salutes the congregation with the solemn words: “Peace be with you!” On one side of the altar, over the entrance into the baptismal chapel, a bass-relief, representing the Baptism of Christ, and on the other side, over the entrance into the confessional, the Institution of the Holy Supper.

In accordance with this plan, THORWALDSEN commenced during his stay in 1820 Copenhagen the two last mentioned bass-reliefs, and already in January, 1820, the model representing, according to St. Matthew iii. 13–17,

Tab. CX.

The Baptism of Christ,

(6½ FEET x 3½ FEET.)

was completed. Thus read the words: “John preached in the wilderness of Judea and baptized the people that went out unto him, in the river of Jordan. Then cometh Jesus from Galilee to Jordan unto John, to be baptized of him. And Jesus, when he was baptized, went up straightway out of the water, and, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him; And, lo, a voice from heaven, saying: ‘This is my beloved son, in whom I am well pleased.’”

In the middle of the bass-relief, John the Baptist at the river Jordan is delineated. His body, hardened by his rough raiment of camel’s hair, is in part hidden by the hairy garment hanging down from the left shoulder. In his left hand he holds the Agnus-dei-staff, (the banner of the cross) and while pronouncing sacred words he raises his right arm and lifts up his hand, in which he holds the filled bowl, from which

the sign of initiation is to flow down over Jesus' head. In front of him, on the opposite bank of the Jordan, Jesus stands, bent forward, his one foot in the river and his hands held before his breast, where with his arms he holds fast his garment. Behind the Baptist, the artist represents the opening of the heavens. Two little angels stand here as serviceable beings. The first holds in his closed arms Jesus' upper garment, which the Baptist has taken from his shoulders. Their heavenly-minded look seems to indicate the descent of the Holy Ghost, while two Cherubs behind the angels, announce that Jesus is the Son of God, His beloved, in whom He is well pleased. The other side of the bass-relief represents, in contra-distinction, a scene of earthly life. A vigorous young man, accompanied by his wife and his aged father, has gone out to the Baptist in the wilderness with two children, to get them baptised. The young man takes the suckling from the mother's breast, to carry it to the river, and the elder boy lays down his vesture from his shoulder, to make himself ready, but the more considerate mother holds him back and seems to admonish her husband to wait, until the great baptism of Jesus is finished.

When this bass-relief had been modeled, THORWALDSEN commenced, according to St Matthew, xxvi. 20-35, to plan its counterpart,

The Lord's Supper.

(6½ FEET X 3½ FEET.)

Tab. CXL.

In the last night when Jesus was assembled with his disciples, he said : " Verily, I say unto you, that one of you shall betray me." And the disciples were exceeding sorrowful, and began every one of them to say unto him : " Lord, is it I ?" And when Jesus had told them whom he meant, and Judas had left, he instituted the Holy Supper

In this bass-relief THORWALDSEN has represented the founder of the Holy Supper standing at the left side of the table, from which he rose, together with his disciples after the passover. He has already pronounced the terrific words : " One of you shall betray me," and while Judas is hastening away, and the other disciples are still deeply moved by his speech, he has taken the cup from the table and consecrates it, while in prayers to God he lifts his eyes towards heaven. Nearest to him St. John kneels, and stretches full of woe his arms towards the earth and folds his hands, while deep grief is painted in his visage. In sharp distinction, by contrast, the zealous Peter kneels at his side, the left hand upon his breast, and extending his right with the assurance : " Though all men shall be offended because of thee, yet will I never be offended." Behind Peter we see James, the son of Zebedee, stretching forth his right arm, and with his sincere face solemnly promising that he also will remain faithful.

Behind him old Bartholomew kneels, deeply grieved, his arms cross-laid over his breast. The doubter, Thomas, is then masterly delineated by the artist. The conflicting feelings gnawing the soul of the doubter, are reflected in his timid face, and he cannot even fold his hands, because the doubts of his heart keep them separate. Judas, the betrayer, is about to depart, but though his mean and base conduct makes him blush, he turns his head back in the defiance and hardness of his heart. Behind John, Peter, James and Bartholomew, the other disciples are seen kneeling, all deeply grieved and at the same time solemnly promising never to forsake their beloved master.

Before his departure from Denmark, THORWALDSEN presented to the new court-chapel, a beautiful adornment, by modeling in bass-relief

Tab. CXII.

Three Angels with a Garland.

(7 FEET 6 IN. X 3 FEET 6 IN.)

Of this composition a frieze was formed in the interior circle around the eupola.

Another charming little work which about this time issued from his hand, ought not to be omitted, as it is a witness of his tender and noble feeling, showing at the same time that he was a man of observation who perceived and preserved every image which impressed him by its innocent unaffectedness.

In a house where THORWALDSEN had met with a most hospitable and cordial reception, a lovely little boy had been taken off by death from his sorrowful parents. They had gone to an artist to have a portrait of the little boy taken; but as he had died from contraction of the muscular parts, the artist declared himself unable to perform the task. The inconsolable father happened to meet THORWALDSEN, who read the father's affliction in his face and asked the cause. When THORWALDSEN was told that the little boy, who had so often amused him by innocent sport, had died, and that it was impossible to obtain his portrait, he said: "Send me a plaster-mask of his face, and I will see what I can do." This was done, but as the father did not for some time hear from THORWALDSEN, whose departure he knew to be nigh at hand, he believed that THORWALDSEN had either forgotten it, or that the mask was insufficient. Neither was the case. A couple of days before leaving Denmark, THORWALDSEN sent for the father, who on entering the studio of the artist, was most agreeably surprised at seeing a beautiful and life-like bust of his beloved child. The Copenhagen Academy of Arts owns a copy of this bust.

During his stay in Copenhagen, THORWALDSEN was, in May 1820, made an honorary member of the Society for the promotion of useful arts and their subsidiary literature in Frankfort on the Main.

THORWALDSEN could no longer remain, and made preparation to return to Italy.

He had a parting audience with the King, who presented him with a costly gold snuff box, and on August 11th, 1820, he bade Copenhagen and his many friends a kind farewell. The young architect, PONTOPPIDAN* a youth of great promise, who had obtained the academical viaticum, was invited to accompany THORWALDSEN to Italy.

Next day he went, according to invitation, to the manor of Gissselfeld to attend the festivities there given, on account of the betrothal of the Duke of AUGUSTENBURG to the Countess LOUISE SOPHIA of Danneskjold Samsó. During his short stay there, he modeled the bust of the bride, and repaired thence to Nysó to pay Baron STAMPE a visit. From there he visited the little isle of Mona, (Danish Moen), where he modeled the bust of Count DANNESKJOLD, the owner of the manor of Norfeldt. From Mona he took a trip over the isle of Falster to the isle of Laaland, where he remained a few days with Baron BERTOUCH on Sólholt, and with Count REVENTLOW on Pederstrup. On the 24th, he went to the small city of Nysted, there to embark for Rostoch in Mecklenburgh.

Next day he went to sea in an open boat, but when two miles off the shore, there was a great calm, while the seals at the foot of the tawnys and banks, by their ill-boding cries, announced that a tempest was impending. A violent hurricane soon arose, and the boat tossed to and fro in the dark night over the perilous shelves, and manned only by one expert sailor, who soon himself lost his reckoning, our artist and his fellow traveler were in great peril of death. But a kind Providence did not permit that the greatest artist of the world should pay his visit to his native country with his life. At daybreak the boat, tossed with the tempest, was seen by two pilots, who hastened to their assistance, and on the evening of the same day THORWALDSEN reached safely the city of Rostock.

He then journeyed to Berlin, where he arrived August 29th, and met with several friends from Rome, amongst others with the sculptor, RAUCH, in whose company he spent five days. On September 6th, he reached Dresden, and remained there seven days surrounded by many friends and admirers. One evening he was invited to Prof. MATTHÆI, in whose beautiful country seat he met the greatest artists of Saxony, and while sitting at the table he heard suddenly a music far off when a number of academical artists approached with torches, and brought the great Northern sculptor a 'Long live,' (*longe vivat*).

From Dresden the journey was continued to Breslaw, in Silesia, where he arrived on September 15th, and was the guest of his friend, Prof. HENRY STEFFENS. After a short stay in Breslaw, he left for Warsaw, where he arrived September 19th.

It was from this city that THORWALDSEN had received so many important com-

* Died in Naples, in February, 1822.

missions for new works of art. Upon his arrival in the Polish capital, he was the recipient of the most magnificent, and at the same time the most hospitable reception of Count MOKROWSKY, who was at the head of the subscription to a monument which was to be erected to the memory of Prince JOSEPH PONIATOWSKY. The Russian Emperor, ALEXANDER the First, who just at that time was in Warsaw, and who had subscribed liberally himself, admitted the propriety of committing the execution of this monument to THORWALDSEN, who was also consulted concerning the most appropriate place for its erection.

Immediately upon his arrival, he was presented to the Emperor, who received him with so much distinction that several of his friends advised him to solicit the favor of His Majesty to sculpture his bust. Vanity was, properly speaking, not THORWALDSEN's besetting sin; nevertheless he eagerly wished to obtain this favor. He addressed himself, therefore, to some of the Emperor's attendants, but the answer was given him that such a favor scarcely would be granted, as even CANOVA had met with a refusal, whereas an opportunity was most willingly offered him repeatedly to see the Emperor. But this THORWALDSEN found insufficient, and he concluded to let the whole matter rest. However, THORWALDSEN's wish had meanwhile been whispered to ALEXANDER, who instantly invited him to model his bust, declaring himself willing to submit to the requisite sittings. THORWALDSEN went immediately to work, but an essential difficulty arose, as the Emperor's vesture prevented him from seeing his neck and breast. But no sooner had THORWALDSEN uttered a few words to that effect than the Emperor took off his necktie and bared the breast.

The completion of this beautiful bust necessitated THORWALDSEN to postpone his departure until October 21st. When it was executed, he received a most courteous letter from the Secretary of State, Count CAPODISTRIA, accompanied by a costly diamond ring with the Emperor's monogram, and with how great condescension ALEXANDER treated our artist can be inferred from the fact that when THORWALDSEN one day, on account of a little indisposition, had to remain at home, the Emperor sent him his physician in ordinary.

Besides the commission to execute the monument in memory of PONIATOWSKY, THORWALDSEN received in Warsaw an order from the Prime Minister, STANISLAUS STASZIC, to mold, at the private expense of this grandee, a monument for the great astronomer, NICOLAUS COPERNICUS, which, cast in bronze, was to be erected in front of the University. His mission in Warsaw was finished, but before leaving he went to ALEXANDER and received in the Emperor's embrace the highest token of the esteem and admiration which he had acquired by his artistic greatness and noble personality.

Accompanied by the young architect, PONTOPPIDAN and by the sculptor, MALINSKY, Professor at the Academy of Warsaw, he left October 21st, for Cracow, where he

remained five days because of a commission which he there received for the execution of a monument in memory of Prince POROCKY, whereupon he continued his journey to Troppaw, where Congress by this time was in session. Upon his arrival THORWALDSEN was presented to the Emperor of Austria and received through Prince METTERNICH, an order for a monument over the then recently deceased Prince of SCHWARZENBERG.

On November 5th, he reached Vienna, where he found the same distinguished reception with which he everywhere had met, and his whole journey may fitly be compared to those triumphs, which the Romans were accustomed to decree to conquerors. In Vienna he remained until November 26th, and it was his intention to have made a much longer stay in the Imperial city, had not unpleasant tidings suddenly called him away.

At Prince ESTERHAZY's table he received the sad intelligence that the floor in one of his studios had fallen down, and that a number of his works and models were destroyed. On hearing this he immediately left Vienna, but with an uneasiness from which he could have been released, had he waited until the next day, when the mail brought a letter from Rome stating that only two statues, the *Shepherd's Boy* and *Cupid Triumphant* had been injured, but that *Adonis* and all the other works had by the presence of mind of his students been saved.

He now traveled with great haste through Steyermark and Kaerthen to Venice, where he remained two days, and continued then his journey over Padua and Vicenza to Verona. Here he rested a few hours and went then over Mantua and Modena to Bologna, and thence over Rimini, Foligno and Terni to the "Eternal City," where he arrived on December 16th.

Thus returned to the many works which waited for their completion by his master-hand, he saw a wide field open before him in the numerous orders he had received on his journey. And for the successful execution of all that now crowded upon him, he felt so much strengthened both in body and mind that the clear spring of his ideas now gushed out with a richness and fullness which had no equal in his previous career.

The very first work which he undertook after his return to Monte Pincio, was the busts of the Danish Prince CHRISTIAN FREDERIC (afterwards King under the title of CHRISTIAN the Eighth), and his consort, the Princess, who after a sojourn at Naples had come to Rome. These two busts were executed with drapery in marble and sent to Copenhagen. A reproduction likewise executed in marble, His Royal Highness presented to Count SOMMARIVA. A third copy was sculptured by the sculptor, Prof. FREUND after that of THORWALDSEN, and presented to Mr. DONNER of Altona. THORWALDSEN also availed himself of the opportunity given to model a sketch for a portrait-

statue of the Princess CAROLINE AMALIA, (afterwards Queen of Denmark) which he in 1827 executed in natural size.

Shortly after his arrival in Rome he commenced

Tab. CXIII.

The Portrait-Statue of Prince Potocky.

(6 FEET 9 IN.)

It has already been mentioned that during his stay in Cracow, THORWALDSEN received an order for the execution of this statue, which was to be erected in the cathedral as a mausoleum over Prince POTOCKY, a young Polish hero, who in his 26th year lost his life in the battle of Leipsic, 1813.

From the surviving widow he was sent a portrait of the Prince, and wherever he made inquiries, he learned that POTOCKY had been a young man of ideal beauty and of heroic stature.

THORWALDSEN represented, therefore, the young hero with tall, manly beauty and vigor, of the same size as the celebrated statue of Apollo in the Belvedere gallery of the Vatican palace, half concealed under an admirable mantle, which, tied around his waist by a belt, has sunk down from shoulder and breast. His left arm leans on the hilt of the sword; the right hand, over which lies a part of the inner garment, leans on his hip. Over his left shoulder the military cloak is thrown fastened below his breast by the strap of the sword. At his right foot lies the helmet, at the left stands a cuirass adorned with the Polish eagle. His attitude is manly and free, the head raised sidewise with a proud and intrepid look betraying the commanding warrior.

When THORWALDSEN had modeled the sketch of this beautiful figure, and his student, TENERANI, had approximately shaped the model, he himself, with extraordinary exertion, completed this statue, which for more than a month occupied his time from morning to night.

This work, which, according to the wish of the surviving widow was executed in marble, belongs undeniably to one of THORWALDSEN's finest portrait-statues. He has, however, been blamed for using the Greek costume, as the Polish national garb might here have been employed to advantage. This statue was completed in marble in 1830, and sent to Cracow. But what especially makes this year an epoch in THORWALDSEN's artistic career, is a great number of sketches, after which he in the following years sculptured several of his most splendid works.

The sketch of the *Statue of Christ* was one of the first, but it did not satisfy him. After several repetitions and alterations he felt at length to have found the right and proper motive. He made likewise several sketches of the Apostles, and of the

extensive composition, *John the Baptist in the wilderness*, all of which were for the Metropolitan Church of Copenhagen.

Besides the sketches of the monuments over *Copernicus* and Prince *Carl Philip of Schwarzenberg* were completed this year. This hero, who was born in Vienna, 1771, and died in Leipsic, 1820, was an Austrian field-marshal. He was present at the battle of Wagram. After the peace of Vienna he was sent to France as Austrian ambassador, where he conducted the negotiations in regard to the marriage of Napoleon with Maria Louise, the daughter of the Austrian Emperor. He had the supreme command of the allied troops of Russia, Prussia and Austria, gained, so to speak, the victory at Leipsic, and marched to Paris, and after the battle of Waterloo he entered France a second time.

Upon his arrival in Troppau, THORWALDSEN received, as already stated, an order through Prince METTERNICH, to execute a mausoleum over the famous SCHWARZENBERG. The sketch he made, represents, about one yard in height, the General's portrait-statue standing upon a pedestal the front of which shows the hero's entry into Leipsic on horseback, where he is received by the jubilating populace. At the foot of the horse lies a French ensign with the French banner wrested from his hand. On each side of the pedestal rests a female figure; on the right sits *Nemesis* recording the exploits of the hero; on the left *Victoria* who crowns him. Close by lies a lion.

However, this splendid monument which was to be sculptured at the expense of the Austrian Emperor and for which THORWALDSEN had brought along a plaster-mask taken over the face of the then recently deceased Prince, was, from some unknown reason, never completed, but there was no deviation from duty on THORWALDSEN's part.

All those sketches were completed in the beginning of the autumn of 1821.

THORWALDSEN had commenced his execution of the colossal statue of Christ, when he suddenly by this arduous work brought upon himself an indisposition, which for some time prevented him from working in his studio. He ceased, therefore, but made in the meantime a model for a

Monument over Appiani.

During his stay in Milan he had from the Milanese Academy of Arts received an order for a monument, which was to be erected in the building of the Academy in honor of ANDREA APPIANI, surnamed *il pittore delle Grazie*, (the painter of the Graces). APPIANI was born in Milan 1754, and died in 1818. He was appointed court-painter by Napoleon, a position which he held until the return of the Bourbons, when he lost his position and bitterly experienced the vicissitudes of fortune. An attack of apoplexy rendered him at last so helpless that he was obliged to sell his paintings and other valuables, and he died in the deepest poverty, by a second attack.

Besides the bust of the deceased artist THORWALDSEN modeled in reference to Tab. CXIV. APPIANI'S surname, a bass relief (4 feet x 3 feet 3 in.) representing a group of the three fair sisters (the Graces), deeply afflicted by the death of their favorite artist. At their feet on the right a little Genius beats the lyre in honor of the departed painter, attracting thereby their woeful attention. This splendid bass-relief was sculptured in marble in 1823.

With such a facility did THORWALDSEN move in the great realm of his art, and with such a celerity did he traverse it from one pole to the other, that he contemporaneously could divide himself between two such works as the statue of *Christ* and the bass-relief of the *Graces*.

In the year 1819, he had been requested by the building committee of Copenhagen to execute a colossal statue of

Christ,
Tab. CXV. (10 FEET 6 IN.)

which was to be erected before the altar in the court-chapel. This was, however, so changed that he engaged himself in executing this statue and those of the Apostles in marble for the Metropolitan church, which had now risen from its ashes.

Immediately after his arrival in Rome, he commenced to busy himself with this subject, which he called the grandest of his art. But he did not instantly perceive the whole image with such perspicuity as to venture to give it form. Under different motives he tried the representation, but was dissatisfied. In one thing, however, he was satisfied, that this grand image should not represent the Saviour in the performance of any special act, but as the incarnate Son of God, glorified by his vicarious sacrifice on the cross, and by his resurrection.

After making five different models, all of which he rejected, at length the image which he concluded to maintain, revealed itself to him, and sensible of its superiority of excellence THORWALDSEN exclaimed: "Now I have it! Thus it must be!"

After this, the sixth model, which was in half natural size, he ordered TENERANI to design the colossal statue in a height of $10\frac{1}{2}$ feet, which, finished by his own hand, was cast in plaster in November 1821.

THORWALDSEN has represented the risen Saviour, when he appears amongst the assembled Apostles with his lofty salutation: "Peace be with you!" Over the crown of the beautiful head (the vertex) the rich fullness of hair parts and flows gently down over both shoulders, while his face is a summary of all the lofty and holy words issued from his divine lips. The imposing robe is thrown over his left shoulder in such a manner, that the right arm is free, and his uncovered breast shows the mark

of the spear that had pierced his side. Both of his arms are stretched out, and his hands, which show the prints of the nails, invite all who labor and are heavy laden, to come to him to seek rest.

This statue arrived, in 1828, in Copenhagen in plaster, and was *ad interim* placed in the Metropolitan Church. But THORWALDSEN had sent another copy to Carrara, there to be sculptured in marble.

The engraver, FOLO, has engraved this statue in steel in large folio form. A lesser copy engraved by RUSCHEWEYH, was printed in Tübinger "Kunstblatt" 1824, No. 34, where Dr. SCHORN has extensively described and criticised this grand work.

The extraordinary number of works which in the years 1821 and 1822 appeared in THORWALDSEN'S studio, breaks the chronological order which has hitherto been followed.

The beautiful and extensive idea which during his visit in Copenhagen had risen in his soul in regard to the plastic arrangement in the Metropolitan Church, seems immediately after his return to Rome, to have so greatly developed itself, that the more essential part, the composition proper, appeared as if in the twinkling of an eye in the most charming sketches, which he divided between his students, who under his own daily supervision and instruction executed the statues of the twelve Apostles, and the splendid Fronton representing *John the Baptist preaching in the wilderness*.

The first statues of the Apostles, which in the autumn of 1821 were cast in plaster, were *Peter* and *Paul*.

1. Peter.

Tab. CXVL

His proper name was Simon, but Christ surnamed him Peter, which signifies a rock. He holds both keys in his right hand and gathers together before the breast a part of the robe which only at the right arm, the breast and the feet, makes the inner garment visible. His head, with the curled hair and beard, is turned to the right, and his eyes rest faithfully and trustworthy on the great master. His honesty of purpose and fervent zeal are seen in his face. On June 29th, 68 A.D., he suffered martyrdom in the persecution then raised against the Christians by the cruel Nero, and in all probability by crucifixion, while the tradition of his being crucified with his head downward seems to be a legend of flaccid contour, the writings of the apostolic Fathers not justifying such an assumption.

This statue was modeled by Bienaimé, Sr.

2. Paul.

Tab. CXVII

He is also called Saul and was made an Apostle by the immediate act of Christ,

after his ascension, without the intervention of men. (See the Acts of the Ap., ch. 9.) He suffered martyrdom on the same day and in the same year as Peter. He was beheaded by the sword.

THORWALDSEN has by the sword, represented him as martyr for that doctrine whose energetic Apostle he was. He proceeds speaking before the congregation, and lifts convincingly his right arm. In his face the expression is given of deep meditation and experience, and of a mental culture that distinguishes him amongst the other great Apostles. His upper garment falls from the left shoulder behind his back down under the right uplifted arm, and hangs down over the left hand. His great breadth of view, great clearness of comprehension, his capacity of firmly grasping principles, the power of arranging his thoughts in their proper logical order, and his ability to utter them in forcible and fitting words, are seen in the reflective visage which the artist has given him.

This statue was, after the sketch of THORWALDSEN, commenced by a young artist, whom he, however, did not find equal to the task. He undertook, therefore, to execute it himself, which he did with the utmost care.

These two statues, which were executed before that of *Christ*, created an extraordinary sensation in Rome.

1822 When the statue of *Christ* and several other works, which almost contemporaneously occupied the time of THORWALDSEN and his students, had been completed, three other Apostolic-statues *Matthew*, *James* the son of Zebedee, and *Thomas* appeared in his studio in the course of the next summer.

Tab.
CXVIII.

3. *Matthew, the Publican.*

He is represented as the Evangelist. His right foot rests on a stone; on his bent knee is the slate which he holds fast with the left hand. While he meditates on the Gospel he is about to write, the right hand rests with the slate-pencil on the slate. The little angel, his symbol as an Evangelist, kneels on the stone at the right foot of Matthew, his arms cross-laid over the breast, and his eyes turned towards the home of Spirits. The head of the Apostle bears the expression of the purest veracity in his representation of the holy and spotless life, which is the subject of his quiet meditation. His inner garment is tied around his waist, and the upper garment thrown over the right shoulder, under the left arm up over that knee on which the slate rests. The bag placed at his foot, designates that he had been a publican, a collector of toll and tribute.

This statue was also modeled by Bienaimé, Sr.

Tab.
CXIX.

4. *James, the Son of Zebedee.*

He was the brother of John and suffered martyrdom under Herod, who killed

him with the sword. (See Acts of Ap. ch. 12.) He is represented on his apostolic pilgrimage. In his right hand he bears his pilgrim-staff, and on his back his broad-brimmed hat. His left hand lies on his breast, hidden beneath the upper garment, which is thrown over both his shoulders. Over the crown of his head the dependent hair parts, and his beautiful visage seems to indicate his kin to John.

This statue was modeled by MARCHETTI of Carrara.

5. Thomas.

Tab.
CXX.

He is represented as the doubter. "Except I shall see in his hands the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe." (See the Gospel of St. John, xx, 25.) THORWALDSEN has, according to older types, given him the carpenter's square in his left hand, thereby designating him as one who would not believe before he had measured. Absorbed in meditation he leans his bearded chin on the right hand, while his mouth and eyes clearly express his doubts. His upper garment, hangs down from the left shoulder over his arm, and thrown around his back it is gathered under the right arm, whence it unites to another flap and hangs down to the feet.

This statue was modeled by TENERANI, Jr.

In the spring of 1824, six other statues: *Philip*, *James*, the son of Alpheus, *Simon Zelotes*, *Bartholomew*, *Andrew* and *John*, were completed.

6. Philip.

Tab.
CXXI.

"The day following Jesus would go forth into Galilee, and findeth Philip, and saith unto him: Follow me. Now Philip was of Bethsaida, the city of Andrew and Peter." (See the Gospel of St. John, i, 43). This Apostle is said to have attained to great age, and THORWALDSEN has, therefore, represented him holding in his right hand the patriarchal cross. The upper garment, which almost entirely conceals the aged Apostle, afflicted by labors and sufferings, is before the breast thrown from the right to the left shoulder, so that his hand bearing the patriarchal cross rests therein. In the left hand he bears the flap of the garment which hangs down at his side.

This statue was modeled by the sculptor, PETTRICH, of Saxony.

7. James, the Son of Alpheus.

Tab.
CXXII.

He was present at the council in Jerusalem. (Acts of the Ap. xv.) Totally absorbed in the sacred remembrances of past days, he supports by a large staff his

left hand over which the right rests. Under his locks, parted at both sides over the crown of his head, his meek and gentle countenance designates the resemblance, which this Apostle, according to an old tradition, had to his great Master. His upper garment which hangs over the right shoulder, is fastened beneath the left arm and thrown over the right.

This statue was modeled by Bienaimé, Jr.

Tab.
CXXIII.

8. Simon Zelotes.

He is also called the Canaanite, (see the Gospel of Matthew, x. 4), and is said to have witnessed to the truth of Christ by being sawn asunder. THORWALSDEN has, therefore, represented him holding in his right hand the saw, the symbol of his martyrdom, while the left hand rests over the right wrist. The robe hanging down from both shoulders is drawn up between the cross-laid arms, and falls thence down behind the saw, on which he leans.

This statue was modeled by the Prussian sculptor, WOLFF, a student of SCHADOW.

Tab.
CXXIV.

9. Bartholomew.

He holds in his right hand a knife, the symbol of those sufferings by which, according to the behest of the Armenian king, ASTYAGES, he is said to have witnessed to the truth of that doctrine which he had promised his Master boldly to proclaim. His handsome inner garment is fastened by a belt around his waist. The upper garment is thrown over the right shoulder around his back down to the left hand, which holds it.

CARLESI of Florence, a kinsman of RAPHAEL MORGHEN, modeled this statue.

Tab.
CXXV.

10. Andrew.

He is the brother of Peter, and is said to have suffered martyrdom by crucifixion. He is, therefore, represented supporting his left arm on the cross on which he terminated his life in the service of the Lord. In mild and instructive earnestness he lifts his right hand. His upper garment is thrown over the left shoulder and hangs down over the cross. He is said to have left disciples behind him everywhere in the Orient, to teach, and dare, and suffer, and do, and die, as he did.

This statue was modeled by the sculptor, HERMANN of Saxony.

The first execution of the statue of

Tab.
CXXVI.

11. John,

which was modeled after THORWALSDEN's sketch, by PIACETTI, in the spring of 1823,

did not at all satisfy our artist, who in April, 1824, completed an entire new statue of this great Apostle and Evangelist.

He was the brother of James, the son of Zebedee. He was the only disciple who followed Jesus to the Mt. of Calvary and witnessed the death of his beloved Master. Of his father we are told nothing; but his mother, as appears by a comparison of parallel passages, was Salome, who emulated her children in attachment to the Saviour, and is spoken of as one of those women who accompanied him to the cross, and the first who were permitted to see him after his resurrection.

THORWALDSEN has represented him holding in his left hand a slate, over which the right rests with the slate-pencil. His gentle and meek visage, on both sides of which his locks hang down, is turned heavenward, thence to receive the great revelations which should enable him to write the Apocalypse. His upper garment hiding both his arms, is fastened on his breast, while its flaps on both sides are thrown back over his shoulders. At his left side the eagle is sitting, his symbol as Evangelist.

Not until the expiration of two years, in the spring of 1827, did THORWALDSEN commence the execution of the twelfth Apostle-statue of

12. Thaddæus.

Tab.
CXXVII.

His proper name was Lebbeus, but he was surnamed Thaddeus. THORWALDSEN has represented him with his arms partly stretched out, and his hands folded in adoration. The battle-axe, by which he is said to have suffered martyrdom, rests in his right arm. His inner garment fastened on his breast, is tied up around his waist by a belt. The upper garment hangs from his shoulders over his back, and a part of it on the right arm. His face shows him an earnest actor in the most extraordinary events of recorded time.

When these world-renowned statues had been completed in over-natural size, THORWALDSEN gave the young artists, who under his guidance and supervision had executed the models, a conclusive evidence of his entire satisfaction, by presenting them with the sketches after which they had worked. Besides he paid them 100 Species for each model.

In 1827, these statues arrived in plaster in Copenhagen, and were erected in the nave of the Metropolitan Church at the head-pillars. According to the arrangement made, the statues of the Apostles were to be executed in a definite size, to be inserted in niches. But when they arrived, they were, on account of a misunderstanding, found to be too tall. The niches were, therefore, closed up, and the statues were erected standing by themselves on pedestals.

The statues of Christ and his twelve Apostles were afterwards executed in the

finest marble, sent to Copenhagen and placed on their pedestals in the Metropolitan Church, astonishing all travelers by their matchless artistic value, their grandeur and sublimity.

For the fronton-field over the peristyle of the church, THORWALDSEN had, as before mentioned, concluded to represent

Tab.
CXXVIII. **The Preaching of John the Baptist in the Wilderness.**

On placing the Baptist in the centre on a rocky hillock and surrounding him on both sides with hearers, standing, sitting and reclining, differing in rank, sex and age, THORWALDSEN has admirably succeeded in effecting for the whole group such a triangle as the fronton-field required, without making the arrangement either stiff or strained, but perfectly natural and free.

In the right nook of the triangle is seen

Tab.
CXXIX.

A Recumbent Youth,

who with the left hand under his cheek stretches himself upon his overcoat, spread over a stone, on which he leans his arm. His under-coat, hanging over the left shoulder under the right arm, is tied around his waist. The right naked arm is stretched out over the stone; the right leg is in a resting position stretched over the bent left. The gentle repose of his body, in the midst of his mental activity, is clearly expressed by the artist. The noble youth seems to be entirely lost in devotion and quiet meditation.

This statue was after the sketch of THORWALDSEN, modeled in full length by Bienaimé, Jr.

In front of him is seen

Tab.
CXXX.

A Sitting Scribe,

who in deep earnestness ponders on and considers the arguments of the bold preaching of the Prophet. His old, hoary head is wrapped in a small towel. Over both of his shoulders hangs the large overcoat, almost concealing the right arm and folded together in his lap, whence its flaps hang down between the feeble, trembling knees. Reflecting on the soul-moving speech of the Baptist, who bore record of the Son of God, he lifts almost insensibly his left hand up to his still doubting heart.

This statue was modeled in full length by HERMANN of Saxony.

Next we see

Tab.
CXXXI.

A Mother with her Child,

who has gone out into the wilderness of Judea, to be baptized by John. Moved by

the solemn words of the Prophet, she has sunk down on her right knee. Her arms are devoutly folded over her breast, thus holding together the gown she had laid aside. Behind, leaning on her left shoulder, her beautiful child stands, whose gentle look rests upon the pious speaker, of whom Christ said that amongst them that are born of women there has not risen a greater than John the Baptist. (See the Gospel of Matthew, xi. 11).

This group was modeled in full size by CARLESI.

Next is seen

A Father with his Son.

Tab.
CXXXII.

It seems as if the ardent youth has urged the old man to accompany him to the wilderness, there to hear the new Prophet preaching the baptism of repentance for the remission of sins. Absorbed himself in quite attention, and moved and gratified by the impression, which the speaker already seems to have made upon the heart of his aged father, he leans affectionately on him. The old man does not seem to have come to the wilderness with great expectations ; neither has he yet confessed to his son that he admires the Prophet ; yet, his face, which steadily rests on him, and his wrapt attention, happily expressed in the position of his hands, indicate that he is beginning to take a lively interest in the great speaker, all of which the youth has gladly observed in his aged parent.

This group was modeled in full length by PACETTI

Nearest to John the Baptist, on the right side, stands

A Young Man,

Tab.
CXXXIII.

who with his right arm holds his upper garment to his breast. The better to attend to the words of the preaching, his head reposes in the left hand, leaning his elbow on his knee, which he has lifted up by placing his left foot on the same stone on which the Baptist stands.

This statue was modeled in full length by Bienaimé, Jr.

Upon an elevated platform in the midst of his hearers stands

John the Baptist,

Tab.
CXXXIV.

speaking as one who has authority. The Agnus-Dei-Staff rests in his left hand, while he raises the left, pointing to heaven and proclaiming that the kingdom of heaven is at hand. The physically strong Prophet, clothed with camel's hair, and a leather

girdle about his loins, and eating locusts and wild honey, (See the Gospel of Mark, i. 6), is represented as the Baptist by the concha which he wears in a leather strap over his right shoulder. In his visage, formed after the older type and surrounded by a rich growth of hair, the expression is given of the earnest and rebuking preaching, which flows from his inspired lips.

This statue was modeled by Bienaimé, Sr.

Nearest to the Baptist on his left side is seen

Tab.
CXXXV.

A Handsome Youth,

waiting for the moment when the Prophet shall finish his sermon, in order then to present himself to receive the sacred symbol of the baptismal consecration. In his juvenile zeal he has already taken off his overcoat, which he bears over the left arm. His head testifies to his attention to the preaching, but from his attitude it is still more evident that he is longing for the moment, when he shall accompany the Baptist to the river of Jordan.

This statue was modeled in full size by TENERANI, Jr.

THORWALDSEN has at the side of this pure and artless youth, as a contra-distinction, represented.

Tab.
CXXXVI.

A Haughty Pharisee,

who in his overweening estimate of himself, walks arrogantly through the audience, stops, listens and stares sneeringly in the face of the Baptist. His hairy head is covered by a low cap which wears an ornament of twelve round stones.* His upper garment hanging over both shoulders, is gathered together between his breast and hands, which are supported on his staff.

This statue was modeled in full size by PACETTI.

Behind the Pharisee is seen

Tab.
CXXXVII.

A Hunter,

who, returned from the hunting ground, stands still at seeing the Baptist in the midst of the assembled multitude. He has approached quietly, and his gentle look rests devotedly on the speaker, while his breast expands at hearing the great proclamation

* THORWALDSEN makes here a free application of the ornament *Urim* and *Thummim*, denoting light and truth, which, according to the law of Moses, only was worn by the High Priest as a breast plate, the twelve stones signifying the twelve tribes of Israel. See Exodus, xxviii. 30.

that the kingdom of heaven is at hand, and that all flesh shall see the salvation of God. On his head he wears a flat hat ; in his right hand he holds his hunting-spear on his shoulder. His inner garment is tied over the shoulder and fastened around his waist by a belt ; the upper garment hangs over the right shoulder down the back. At his left side lies a big hound.

This statue was modeled in full size by MARCHETTI of Carrara
Behind the hunter sits

A Mother with Three Children.

Tab.
CXXXVIII.
& CXXXIX.

The attention of the three innocent children is totally absorbed in the hound. The little girl* has, under the protection of the eldest brother, approached quite near to the hound, but the boy himself does not seem to venture to advance any farther, while the little girl, although keeping herself timidly behind the boy, seems to encourage him to advance. The third child, a bold little boy, would, no doubt, have run right up to the hound, had not his mother kept him back by her arm. Her devotion is, of course, disturbed by the children ; yet she turns her eyes steadfastly towards the speaker, and the expression of her face indicates deep confidence and trust.

The two first mentioned children were modeled in natural size by TACCA, the mother with the third child by CARLESI.

The beautiful head of the mother was modeled after the bust of an Albanian girl, VITTORIA, whom the family of the Hanoverian Plenipotentiary, Baron VON RHEDEX had brought from Albano to Villa Malta in Rome, where her ideal beauty was about this time immortalized by THORWALDSEN, BYSTROM and SCHADOW, Jr. THORWALDSEN afterwards sculptured this bust in marble for an English lady.

In the left nook of the triangle lies

A Shepherd,

Tab. CXL.

who with his head turned towards the Baptist rests on a stone, on which he leans the right arm. His robe hangs from the left shoulder under his breast, folded around his waist by a belt. The left hand lies over the bent knee ; in the right he holds the pastoral staff.

This statue was modeled in full length by TENERANI, Jr.

The sketches of this grand composition, considered by all connoisseurs perfectly marvellous and even matchless in the history of sculpture, and consisting, as we have

* The portrait of Miss ELIZA, THORWALDSEN's daughter.

seen, of four groups and eight statues, in full size, were completed in November, 1821. After these sketches THORWALDSEN ordered his students to model the statues, and the whole composition was in October, 1822, so far complete that all the figures could be joined together and erected in his large studio under *Palazzo Barberini*.

The whole composition was some years afterwards executed in terra cotta and sent to Copenhagen, where it was placed in the fronton of the Metropolitan Church, and unveiled on the birthday of the great artist, November 19th, 1838.

In the winter, 1821-1822, THORWALDSEN engaged himself in modeling the bust of the Bavarian Crown-prince, (afterwards King Louis), and about this time also the busts of the Princess JULIANE SOPHIA of Denmark, and of her consort, the Prince of HESSE-PHILIPSTHAL. He modeled likewise this year the busts of the landscape-painter, Prof. DAHL, and of a Danish tourist, BARTHOLIN EICHEL.

In the winter, 1822-1823, he modeled still a bust of Count SOMMARIVA, of which several copies were executed. He had already, in 1817, modeled one bust of SOMMARIVA, when he received the order for *The Triumphal Entry of Alexander into Babylon*.

In March, 1822, THORWALDSEN was made a member of the Royal Norwegian Literary Society, in Drontheim.

1823 After the sketch which he in 1821 had modeled for

Tab.
CXLI.

The Monument of Nicolaus Copernicus,

(8 FEET 6 IN.)

THORWALDSEN executed in 1823, the plaster-model after which the colossal statue was to be completed in bronze.

NICHOLAUS COPERNICUS, his baptismal name was Zepernieh, the discoverer of the system of planetary revolutions, was born at Thorn, in Prussia, 1473, and died at Frauenburg, 1543.

It was at the expense of a private individual, the Polish Prime Minister, STANISLAUS STASZIC, that this monument, destined to embellish the ground in front of the University of Warsaw, was to be erected.

The great astronomer is represented sitting, his eye turned towards the revolution of the stars. In the left hand that leans on his bent knee, he holds the astrolabe, on which he is about to measure a distance between some celestial bodies with his compasses, which he holds in his right. In the execution of the head, THORWALDSEN has followed a steel-engraving; as to the drapery, he has adopted the ancient Polish costume. At his foot lies a tube.

In April, 1828, THORWALDSEN's model came to Warsaw, and on May 11th, 1830, the whole monument was unveiled.

The Monument of Prince Joseph Poniatowsky.

(20 FEET.)

Tab.
CXLI

This young Polish Prince, one of the most celebrated heroes of modern time, was born May 7th, 1752, in Warsaw, and was a nephew of STANISLAUS AUGUSTUS, the last King of Poland. At first he would not accept any service under the French, until Napoleon, having arrived at Warsaw, cajoled the Poles with fine promises. The Poles trusted to him, and a national army was formed, of which PONIATOWSKY took the command, and which rendered great services to the French during the campaign of 1807, against the Russians. In 1812, he entered Moscow with Napoleon, and in the campaign of 1813, Napoleon gave him the command of a mixed corps of French and Poles, and just before the battle of Leipsic he was made a Marshal of France. Next day, 18th of October, while protecting with a handful of men the retreat of the French, he was twice wounded, and being pressed by the enemy upon the banks of the river Elster, which was swelled by the rain, he spurred his spirited horse into the river and was drowned.

The execution of the model for this equestrian statue, which cast in bronze, was to be erected in Warsaw, had already, in 1818, been consigned to THORWALDSEN by Count MOCROWSKY, who had headed the subscription, and we have already mentioned that the Russian Emperor, ALEXANDER the First, not only approved of it, but subscribed himself a considerable sum.

When THORWALDSEN, in 1818, had returned to Rome from Naples, he commenced without delay his sketch of this grand monument, which he, however, in 1822, entirely altered, selecting for his design the very moment when the spirited horse, spurred on by his princely horseman, suddenly stops hesitating at the bank of the river, not as if he refused to obey, but as if he were uncertain, whether he had fully comprehended the Prince's heroic resolve.

This model was cast in plaster in 1824, but when in 1825, THORWALDSEN visited the surviving family, he was requested to change this design and represent the horse as advancing quietly and unreluctantly, and to make no allusion whatever to the lamentable manner, by which the hero terminated his life.

This he did and selected the design of the statue of Marcus Aurelius, on Capitolium, which he carefully studied. This model, which gave the most perfect satisfaction to the bereaved family, was in 1827, completed in the size of 20 feet.

The noble PONIATOWSKY is after this model represented on horseback as the

imperious and dictatorial commander. In his right hand he holds his sword ; with the left he governs his spirited horse. The costume is that of a Roman commander, only by the image of the Polish eagle on his breast-plate is his nationality designated.

This colossal model was in 1829, sent to Warsaw, where it was cast in bronze, and in 1830, May 12th, the monument was with great solemnity disclosed to the view of the public.

In the year 1823, THORWALDSEN was honored by the Russian Emperor with the Wladimir-Star, and May 12th, he was made *Socio residente dell' Accademia Tiberina*

About this time THORWALDSEN had a very narrow escape, which nearly proved fatal. It is a well-known fact that on the last day of Lent, when in the noon the bells announce the beginning of Easter, the Romans, according to an old custom, express their joy, because the *meager time* (the mortification of the body by fasting) is over, by discharging guns, pistols and petards. A son of THORWALDSEN'S landlady asked him for his pistols for this purpose. It was Good-Friday evening, March 28th, when after supper THORWALDSEN went with the boy to his bed-chamber to lend him the pistols. He takes one down and steps to the window to see whether it was loaded, but does not observe that the boy takes the other down from the wall. Suddenly the pistol goes off, and THORWALDSEN falls head-long on the spot. The despairing shriek of the boy is heard, and the domestics rush in. THORWALDSEN feels pain in his left side, and his left hand bleeds. But fortunately, on account of the small quantity of powder, the bullet had only passed through several layers of his clothes, and but two fingers were slightly wounded. THORWALDSEN'S recovery was immediately celebrated by a brilliant banquet, in which many hundreds of his friends and admirers participated. Of the many sonnets and minor poems in the Italian language, which on this occasion were presented to the artist, we may be allowed to quote the following :

“L'islandico scultor ! emulo a Fidia !
 “ Moja ! ” disse l'invidia,
 La Greca invidia.—Ma Giasone repente
 Surse dal freddo avello
 E grido : “ Chi sia quello,
 “ Ch'a morte tragger possa un uomo tale,
 Che, me effigiando, divento immortale ? ”

Thou, sculptor ! from the far off land of ice,
 Who darest my Phidias* equalize,
 I cannot deny
 Thou oughtest to die

* Phidias was the most celebrated sculptor of antiquity, born at Athens, about 490 B. C.

By the heavy hand of me
 The old Grecian envy.
 But Jason from his stone so cold,
 Steps forward so proud and so bold,
 And says : " Who dares to put to death thee,
 Whose fame is deathless by forming me ? "

From this nice little poem we again see, that it was especially THORWALDSEN'S marble sculpture of Jason, the leader of the Argonautic expedition, which had attracted the attention and admiration of the Italians.

To all those testimonies of respect and admiration which he this year had received, must be added, that he was made an " Associé étranger de l'Académie Royale des beaux arts de France.

THORWALDSEN had nearly one year previous to this, commenced a model of a bass-relief which he afterwards had no desire to finish, and he had about doomed it to destruction. But his friend, Prof. FREUND, took the utmost care of the unfinished work, and kept the clay continually wet, until THORWALDSEN finally changed his mind and concluded to lay the finishing hand on it. Thus appeared on Christmas day of this year a beautiful work of art, representing

Anacreon and Cupid.

(2 FEET 1½ IN. X 1 FOOT 8 IN.)

Tab.
CXLIII.

In his third ode *Anacreon* narrates :

" It was noon of night, when round the pole
 The sullen Bear is seen to roll ;
 And mortals wearied with the day,
 Are slumbering all their cares away :
 An infant, at that dreary hour,
 Came weeping to my silent bower,
 And wak'd me with a piteous prayer,
 To save him from the midnight air !
 " And who art thou," I waking cry,
 That bid'st my blissful visions fly ? "
 " O gentle sire ! " the infant said,
 " In pity take me to thy shed ;
 Nor fear deceit : a lonely child
 I wander over the gloomy wild.
 Chill drops the rain, and not a ray
 Illumes the drear and misty way ! "

I hear the baby's tale of woe ;
 I hear the bitter night-winds blow ;
 And sighing for his piteous fate
 I trimm'd my lamp and op'd the gate.
 It was Cupid ! the little wand'ring sprite,
 His pinion sparkled through the night !
 I knew him by his bow and dart ;
 I knew him by my fluttering heart !
 I take him in, and fondly raise
 The dying embers cheering blaze ;
 Press from his dank and clinging hair
 The crystals of the freezing air,
 And in my hand and bosom hold
 His little fingers thrilling cold.
 And now the embers' genial ray
 Had warmed his anxious fears away
 "I pray thee," said the wanton child,
 (My bosom trembled as he smiled,)
 "I pray thee, let me try my bow,
 For through the rain I've wander'd so,
 That much I fear, the ceaseless shower
 Has injured its elastic power."
 The fatal bow the urchin drew ;
 Swift from the string the arrow flew ;
 Oh ! swift it flew as glancing flame
 And to my weary soul it came !
 "Fare thee well," I heard him say,
 As laughing wild he winged away ;
 "Fare thee well, for now I know
 The rain has not relaxed my bow ;
 It still can send a madd'ning dart,
 As thou shalt own with all thy heart !" *

According to the main-idea of this beautiful ode, THORWALDSEN has represented the aged, jolly bard sitting on his couch, where the thyrsus that stands close by, indicates that he has recently had a visit from Bacchus. With a kid-skin he wipes off Cupid, who stands before him. The god of love has stretched his left hand over the seething kettle to warm himself, while with the right he craftily thrusts the arrow into the breast of the old man.

This bass-relief was executed to correspond to the two, *Summer* and *Harvest*,

* This free, but correct translation of the third Anacreontic ode is by Thomas Moore.

which he modeled in 1811. It was in 1824, sculptured in Greek marble for Count SCHÓNBNRN, the owner of the two corresponding ones.

A second copy was executed in marble and presented to Sir THOMAS HOPE, when THORWALDSEN sent him his famous *Jason*.

In the winter 1823-24, THORWALDSEN again modeled a statue representing

The Angel of Baptism,

(6 FEET.)

Tab.
CXLIV

who, even as flown down on holy wings from the expanse of heaven, appears as a serviceable spirit in the temple of the Lord, sent forth to minister unto the little children whom the parents bring to the church, to be baptized in the name of the Trinity. A wreath of vernal flowers adorn the head of the Angel—that head in whose heavenward look the eternal spring is reflected. In his arms the heavenly messenger holds a large concha filled with the baptismal water.

This statue was sculptured in marble, and was to be a donation from THORWALDSEN to the Metropolitan Church of Copenhagen, to serve for a baptismal font. But after it was completed, it did not fully satisfy him, and having concluded to sculpture another one according to the same idea, he sold this to Lord LUCAN.

Besides, THORWALDSEN executed this winter the models of the five aforesaid additions to *Alexander's Triumphal Entry*, with which the frieze of Christiansborg palace at Copenhagen was enriched.

THORWALDSEN did not work much in marble himself; he gave only the beginning and finishing strokes with the chisel. The rest his students had to do; however under his own strictest supervision. A report had, therefore, been circulated, that THORWALDSEN could not work in marble. At a convivial meeting he was told that such a report was afloat. He got vexed and flew into a passion which he never before was wont to do, saying: "What! Can I not work in marble? Then pinion me like a thief, and I will gnaw off a statue of a piece of marble with my teeth." And indeed, the report was entirely groundless, for he had even such a command over the raw material, be it either clay, wood or marble, that it had to yield to his hand. To this even CANOVA, his emulator, willingly testified. "CANOVA excelled perhaps," says an able English critic, "in the refinements of execution, but it is objected, and with good reason, that his style was open to the charge of meretriciousness, while THORWALDSEN never lost sight of the chaste and tranquil expression. No work of his is suggestive of any but pure associations."

There was always, it cannot be denied, some strife of emulation between those two great artists, and perhaps even now and then a little mutual envy, but both of them being men of refinement and delicacy of feeling, appearances were always preserved.

THORWALDSEN did not keep house in Rome. He was a tenant on *Monte Pincio* in *Via Sistina*. The house in which he lived, says Prof. THIELE, who visited him in Rome in 1824, was called *Palazzo Tomati*, but was by no means a palace, and was only distinguished from the other buildings in the vicinity in that the greatest sculptor of the world inhabited it. He had but three rooms with some adjoining chambers, all plain and unostentatious, but tidy, as he himself was the very impersonation of tidiness and neatness. In one of these he had a writing desk, in which he kept all the stars, orders of knighthood, and other valuables which he had received from Emperors and Kings, and in which he now and then took an easily pardonable vanity in showing to his visitors. His studios, of which he had five, were not here, but on *Piazza Barberina*.

In his relation to the young artists who studied in Rome, and to his own students THORWALDSEN showed the highest degree of humanity and kindness, and he tried always to convince them of the necessity never to suffer the sacred fires to go out before that shrine to which their service had been pledged. But he was not only among them in the capacity of counselor and instructor, he also gladly participated in their convivial gatherings. The evening before New-Year's-Day he usually spent in company with the young German artists, while Christmas eve was exclusively devoted to his own countrymen, who then, according to Danish custom, were huddled round his hearth, beguiling the evening with partaking of the delicacies of THORWALDSEN's table, with festive mirth, legendary jokes and oft-told Christmas tales.

One of his principal winter enjoyments was to visit the Roman soirées (evening parties), where he spent his evenings in the most brilliant circles. His conversational powers were, properly speaking, not of a very high order, ; he was rather taciturn. Nevertheless, on such occasions his conversation became often lively and animated, and he was then especially very fond of conversing with handsome and accomplished ladies, in whose society he always observed the most refined tact and the highest urbanity of manners.

1824 During Easter, in 1824, a continual rain fell in torrents in Rome, and the wind howled as a legion of famished wolves, hurling its dolcful and angry echoes through the streets. THORWALDSEN dared not brave the storm, which raved with the wildest fury, but had to remain at home. This became a real gain to art, for he undertook

in those rainy and stormy days a composition, which for several years had remained slightly sketched on his table.

This work was a bass relief which in amiable joke represents

The Periods of Love.

Tab.
CXLV

THORWALDSEN has in his representation of this composition selected for his basis the celebrated Herculaneum painting called : “ *The Peddleress of Cupids.*” But as he always thought out his own laws and toiled in obedience to the nature which worked within him, and never made use of any picture or design which was not his own, without reproducing it with a distinctive characteristic, that might show how the borrowed idea had, by his own fertile imagination, been enlarged and enriched, thus he gave also this figure a new and deeper signification, by representing the female peddler as *Psyche*.

It is *Psyche*, who from the cage standing at her side has taken a little Cupid (in technical language sometimes called an Amorin) by his wings, to cry him out for sale. While she lifts up the little god of love in her right hand, she holds with her left a cover over the cage, lest the other small beings slip out. Close by the cage stands a little girl in all her child-like innocence. She imagines the gods of love to be little winged children with whom she wants to play, while another female some years older, who holds the younger one by the hand, seems to think that these handsome winged forms are something more than children. A little Cupid is already about to free himself from his prison and fly into her arms, while she, in her flame of love, ventures, though bashful, to pat the head of the little Cupid just about to peep up from the cage. The next age is that of longing and adoration. Before *Psyche* a woman kneels with expanded arms, to receive the little god of love whom *Psyche* herself holds aloft. But next to the age of longing comes that of fruition. A girl has bought a Cupid whom she embraces under burning kisses. But repentance succeeds illicit fruition. The next girl already bearing the bitter fruit of love under her heart, walks aside downcast and with drooping head, holding carelessly her Cupid by the wings. A man, in a sitting posture, borne down under the weight of a Cupid, who imperiously sits upon his shoulder, faint-heartedly leans his head on his hand, thus designating how even vigorous age must submit to the yoke of love ; while another man, grey with age, who stands behind, longingly stretches out his arms after a flown off Cupid, who scoffs at his age and weakness, showing that even age and infirmity are subject to the attacks of the god of love.

This bass-relief was in 1825, executed in marble for a gentleman in England by the name of LABROUCHEUR.

Contemporaneously with the model of this bass-relief, a bust of an Indian King was seen in THORWALDSEN's studio. This he executed after a painting sent him from India.

In the beginning of 1824, the noble Secretary of State, Cardinal ERCOLE CONSALVI, died. A subscription was opened in order to get a medal struck in honor of this noble and able statesman and ecclesiastical Prince. The sum subscribed was so large that the balance was sufficient to pay the expenses for the execution of a sarcophagus, (a stone coffin), in Carrarean marble, and for a bust, which THORWALDSEN was requested to execute, and for which he was paid 440 scudi, about \$6,600. But out of respect for the deceased Cardinal, THORWALDSEN modeled shortly after, without any recompence whatever, and entirely of his own accord,

Tab.
CXLVI.

A Bass-Relief for Consalvi's Sarcophagus.

(3 FEET 11 IN. BROAD X 1 FOOT 9 IN. HIGH.)

ERCOLE CONSALVI was borne at Rome, 1757, and died there in 1824. He was in 1809, exiled by Napoleon from Rome with the other Cardinals, but was some time afterwards allowed to join the Pope at Fontainebleau. When Napoleon abdicated in 1814, and Pope Pius the Seventh again entered Rome, CONSALVI accompanied the Pope, who made him Secretary of State, or Prime Minister. At the treaty of peace in 1797, at Tolentino, between General Bonaparte and Pope Pius the Sixth, the Pope lost six provinces, which by the articles of the Congress at Vienna, 1815, were through the efficient instrumentality of CONSALVI restored to the Papal see.

THORWALDSEN has represented CONSALVI, who is placed in the middle of the bass-relief, just at the moment when he presents to His Holiness the restored provinces, which receive the benediction. On the right side Pius the Seventh is sitting in the Papal chair. His right hand he raises while pronouncing the benediction; the left rests on a writing-table, from which a cover hangs, interwoven with the Pope's coat of arms. On the table stands a crucifix. Facing the Pope, the Secretary of State stands in all his noble appearance, holding in his right hand the important document that restores to the Head of the Church the beautiful group of six mure-crowned* provinces, which grouped around the Roman column, plight him the full assurance of their fidelity and affection. The six provinces are represented under the form of handsome young ladies, behind whom stands the cornucopiæ, emblemizing that riches and

* *A mural crown* (Rom. Antiq.), was a golden crown, or a circle of gold, indented so as to resemble a battlement, bestowed on him who first mounted the wall of a besieged city, and there lodged a standard. Those six provinces are called mure-crowned, because they had shown bravery in the defence of their Pontific sovereign, and had deserved the mural crown.

wealth should from them stream into the Papal treasury. Foremost in this group Bologna kneels resting on a shield, on which the owl, the symbol of wisdom, is engraved, and Ancona leaning on an oar.

When this bass-relief had been sculptured in marble, it was inserted in the sarcophagus, which, together with the bust, designates the place in Pantheon which preserves the heart of CONSALVI.

During the last months of Cardinal CONSALVI's active life, THORWALDSEN made his acquaintance, which occasioned the execution of his famous

Monument of Pope Pius the Seventh.

PIUS the Seventh was born 1742, (as Cardinal his name was Chiaromonti), of noble descent and a native of Cesena. He was chosen Pope in 1800, and was crowned under the name of Pius the Seventh. His personal establishment was moderate, his table frugal, his habits simple, his conduct exemplary, and his piety unfeigned and unaffected. In 1804, he crowned Napoleon at Paris. But Napoleon soon showed himself hostile to the Papal States, and when the Pope would not, upon the request of Napoleon, declare the marriage of the Emperor's brother, Jerome, with an American Protestant lady null, he wrote in 1807, a threatening letter to the Pope, in which he told him that his anathemas would never make his soldiers drop their muskets, and in 1808, a French force entered Rome, and in 1809, Pius was removed from Rome to Grenoble in France, from there to Savona, and in 1812, to Fontainebleau, and in 1813, he was forced to sign a new concordat. All these bitter vicissitudes of fortune the Pope bore with moral fortitude and Christian resignation. After the abdication of Napoleon and the peace of Paris, Pius the Seventh made his re-entrance into Rome in 1814, and at the Congress of Vienna in 1815, all the Papal States were restored. In 1823, Pius accidentally fell and broke his thigh. This brought on inflammation, and on August 20th, he died, universally regretted.

The Secretary of State, CONSALVI, had in *Monte die Pieta*, of his private means deposited 20,000 scudi for the execution of a monument, in memory of the noble Pope. At that time THORWALDSEN was only known to him by his works, but it seems that CONSALVI had without any prejudice acknowledged the greatness of our artist, since he one day invited him to his apartments in the Vatican, and under the most vivid expressions of good will and admiration, commissioned THORWALDSEN to execute this monument.

Our artist accepted this commission as the greatest honor ever bestowed upon him, and his joy rose to such an ecstasy that when on his way home, he met two of his countrymen, he stopped them in the street to communicate to them the great token

of esteem which had been shown him, and declared that he would execute it for the sake of honor, and not in order to be enriched, although he knew that he would be liberally remunerated.

It was then agreed upon that the monument should consist of a Portrait-Statue of the Pope in full size, and of two allegoric figures: *Sapientia coelestis* and *Fortitudo divina*, which were to be grouped on a lower pedestal, and that 22,000 scudi should be paid him for it, upon the condition that the monument should be completed in three years.

In January, 1824, THORWALDSEN modeled the first sketch, in which he had represented the Pope sitting with a palm twig in his hand, and for the two allegoric figures he had modeled two Angels holding a star-crown over the head of the Pope.

But this sketch was not approved, because the palm-twig and the star-crown designate the dignity of a saint, an emblem which could not be applied here, as PIUS the Seventh had not been canonized.

The head was now modeled after a bust which THORWALDSEN had previously executed, and as a guide in the execution of the draperies, he had borrowed the Pope's full pontificals.

In February, 1824, the monument was so near finished that the expression of greatness which characterized everything emanating from THORWALDSEN's rich mind and skillful hand, was clearly recognized, and it created so extraordinary an interest, that the bulletins from Rome weekly announced, how it more and more drew near its completion. In April the main figure was cast in plaster.

Tab.
CXLVII.

Pius the Seventh

is represented sitting in the Papal chair, dressed in his full pontificals. The right arm is raised out from the heavy chasuble, the galloons of which are interwoven with images of the instruments of torture by which the Apostles were martyred. The uplifted right hand on which the fisher-ring is seen, blesses his flock. On a cushion the feeble feet of the weary old man are placed. The left foot on which the sign of the cross is seen, is stretched forth to be kissed. In the venerable countenance, sunk under the weight of the heavy threefold Papal crown, THORWALDSEN has given a beautiful and strikingly life-like image of the hard tried, but unyielding High Priest.

While this model was in the province of art one of the greatest novelties in Rome, THORWALDSEN was informed of a conversation which in a soirée had taken place between a Cardinal and a German artist. The Cardinal is said to have without reserve called it a scandal, that THORWALDSEN who was a heretic, had been commissioned to execute a monument in memory of the Head of the Church, to be erected

in the principal church of all Christendom, but at the same time to have consoled himself by believing that it would be impossible for THORWALDSEN to fulfill his contract, and that the execution would then be intrusted to an orthodox artist, for instance, FABRI*

A few days after this conversation, THORWALDSEN, who had already heard of the remarks of the Cardinal, had a visit from a countryman of his,† to whom he said: "The remarks of the Cardinal are entirely indifferent to me, they are not worth a hair, CONSALVI has commissioned *me* to execute the monument, and I shall do so. If the propriety and skill of my work be not approved of, I can afford to keep it in my studio. Look," he continued, "here are already the sketches of the allegoric figures."

These two sketches of palpable beauty, both in form and emblematic signification, were on the same day brought to his studio, there to be modeled in over natural size.

One represents

Sapientiam Coelestem,

Tab.
CXLVIII.

under the image of a female figure, the Minerva of Christianity, whose breast is covered by a shield, the Christian ægis. A laurel wreath surrounds her head, and she raises in deep meditation her forefinger towards her chin, while in the left arm she holds the unrolled Scriptures.

The other represents

Fortitudinem Divinam,

Tab.
CXLIX.

also under the image of a female figure, but whose head and shoulder are covered by a lion skin, fastened around her waist. It is an Iole in the Christian art, but the club, the symbol of human strength, she tramples despisngly under foot, while with a heavenward look, and with her arms cross-laid over her breast, she considers a trustful resignation in the will of her heavenly father, her greatest strength.

In these two statues in which THORWALDSEN, still more perfectly than he had promised, has represented the two virtues, Christian resignation and moral fortitude, which were the beautiful characteristics of PIUS the Seventh, he has, no doubt, excelled all that Christian symbolics can portray in this respect.

In 1830, this elegant monument was executed in marble, and ready, according to

* FABRI had just then completed a statue of *Milo* of Crotona, which work was only remarkable for its size and, therefore, an object of much satire.

† Professor THIELE.

the previous regulation, to be erected in the left cross-nave of the Church of St. Peter upon the altar of the blessed Leo, over against RAPHAEL'S celebrated picture of the transfiguration of Christ.

But a journey which THORWALDSEN at this time took to Munich, to attend the erection of the monument of the Duke of Leuchtenberg, occasioned a temporary delay, and not before the close of the year, just when our artist completed his 60th year, these statues were conveyed to the Church of St. Peter, where the place, by an architectonic arrangement, was to be prepared for their reception.

But THORWALDSEN now met with unforeseen difficulties. The measure of the height of the arch beneath which the monument was to be placed, had without his knowledge, been made 5 to 6 palms* too small. Hence it followed that the head of the Pope would come too far down in proportion to the imposts of the arch, leaving too leave a space both behind and above the monument.

Seeing how much this would injure the imposing effect of the whole monument, he concluded to remedy this difficulty by letting the arch be mured up behind it, thereby accomplishing other advantageous proportions. But this was not approved of, because the muring up of the arch would obstruct the sound from the organ of the adjoining chapel. He then adjusted behind the Papal chair, some niched shapes which he caused to be decorated in such a way, as to correspond with the whole architecture of the church. He modeled now with an almost incredible speed,

Tab.
CL. & CLII.

Two Angels,

who were cast in plaster and *ad interim* placed in the angles on each side of the Papal chair.

Both are symmetrically arranged, sitting almost in the same attitude. One turns his head back and lifts admonitively his eyes towards the weary old Pope, whilst the forefinger of the right hand shows on the hour-glass that his time has expired. The other lets his right hand with the lead-pencil rest on the recently closed book which leans on his left knee ; for the venerable Chief Pastor has now terminated his earthly career, and there is nothing more to record.

These two statues were immediately sculptured in marble, and on the day before
Tab. CLII. Easter, April 2d 1831, the whole grand monument was solemnly unveiled in the church of St. Peter.

In the month of August, 1824, THORWALDSEN was made *Honorary Member of the*

* A palm is, among the Romans, a lineal measure of about eight and a half inches, corresponding to the length of the hand.

American Academy of Fine Arts, and in December, *Socio corrispondente per la classe di letteratura e belle arti dell' Accademia Labronica di Livorno*.

While in the year 1825, THORWALDSEN was chiefly occupied with the execution of 1825 the last mentioned works, a menagerie arrived in Rome for exhibition, in which there was a beautiful specimen of a large lion. This pleased him very much, for he had never before seen a living lion, and had often, especially during the execution of the *Swiss Monument*, (see Tab. CVIII.) lamented this want. He studied now daily the beauty of this exotic animal, and in order to receive the most vivid and profound impression of its forms and motions, he made a contemporaneous study of the various images of lions in the galleries of Rome, from one of which he selected a design, after which he, alive to nature's laws, executed in natural size his much admired work,

A Lying Lion.

(5 FEET 3½ IN. X 2 FEET 3 IN.)

Tab.
CLIII.

This lion was executed only as a study, and not, as it has been erroneously stated, for the *Monument of Schwarzenberg*, although it is possible that, had this monument ever been completed, THORWALDSEN would have used it as an appropriate emblem of the lion-hearted Prince and Generalissimo.

In the year 1825, THORWALDSEN was knighted with the Prussian Red Eagle, and in April, honored with the title of *Pastore fra gli Arcadi*, under the name of *Agesandro Rhodio*. (The Rhodian Alexander).

On account of CAMMUCINI's abdication as President of the Academy of St. Luke, the election of a new President was this year to be made. In accordance with the statutes a sculptor was to be elected, and after the death of CANOVA, who could rival THORWALDSEN? The propriety of his election was generally felt. Nevertheless, there were many who considered it unbecoming and even blasphemous to elect THORWALDSEN, who was a heretic, the more so as in the capacity of President, the duty devolved upon him to execute the mausoleum of the Pope. His Holiness, LEO the Twelfth, the successor of PIUS the Seventh, was, therefore, asked what was to be done, in case that THORWALDSEN should be elected. LEO the Twelfth showed himself more liberal than was to be expected. He asked: "Is not THORWALDSEN indisputably the greatest sculptor in the world?" When he was answered that this could not be denied, but that he was a heretic, the liberal LEO declared that this matter did not in his opinion concern religion, and that THORWALDSEN, when at the festivities of the Academy a religious ceremony was to take place in which, on account of his non-orthodoxy he could not act as President, could in such cases announce himself a little indisposed.

The opinion of the Pope is infallible, and THORWALDSEN was on December 16th,

invested with the Presidentship of the Academy of St Luke, and he received the decoration *pro merito*,—a decoration invariably connected with this office.

1826 On the day of St. Luke, October 18th 1826, THORWALDSEN had the great honor to receive in his large studio a visit from LEO the Twelfth, who wished to see the monument of his predecessor. Upon the entering of the Pope into the spacious studio, several of THORWALDSEN's workmen who were Italians, fell down on their knees and cried with loud voice: "*Serenissime Pater, da nobis benedictionem tuam*," (Most gracious father, give us thy benediction), but His Holiness who wished to be *incognito*, feigned not to observe it, and absorbed himself in the contemplation of the bass-relief: "*The Periods of Love*," which especially seemed to attract his attention.

In the year 1826, THORWALDSEN was chiefly busy with the execution of the last mentioned works, as also with the model of the colossal horse for the equestrian monument of Poniatowsky.

ROSA TADDEI, the celebrated improvisatrice and songstress, gave this year public concerts in Rome. Amongst the songs which the Directory of the Academy of Music had requested her to sing, was one entitled: "*The Progress of the Art of Sculpture*." THORWALDSEN chanced to be present and was recognized by the great female vocalist. On seeing him amongst her audience she beamed with delight, her mind abandoned itself to revery, she deviated from the theme on which she had promised to sing, and in the midst of her poetic ecstasy, she extemporized in her eulogy of him such warm and strong expressions—calling him, for instance, *figlio di Dio* (the son of God)—that she incurred the displeasure of the Italians; the unpleasant effects of which she would scarcely have escaped, had she not been sly enough to finish the concert with the remark, that Denmark had given him life, but her dear Italy had bestowed the great art upon him.

In the month of March, THORWALDSEN was made *Socio della reale Accademia delle belle arti di Torino*, and in July, an honorary member of the Academy of Arts in Antwerp, Belgium.

THORWALDSEN had, in the year 1825, received from Munich, an order to sculpture the ornamental figures for a *Mausoleum over the Duke Eugene of Leuchtenberg*. The architect, LEO VON KLENZE, had undertaken the architectonic arrangement of this monument, while the sculptural part of it was left to THORWALDSEN. The widowed Duchess, AMELIA AUGUSTA, at whose expense the monument was to be erected, approved of the sketch which THORWALDSEN, according to the idea prescribed for him, laid before her.

According to this idea, the monument was to represent the Duke before the door of the grave, where he divests himself of all signs of the power and glory of this world, and gives up to CLIO (the Muse who presides over history), his last ornament,

the laurel wreath, which his valor had won, but which now had no more fascination for him.

It is, however, a general opinion that had the selection of the idea for this monument, been left to THORWALDSEN himself, and had the architect, LEO VON KLENZE, acted in full concert with him during its execution, a greater harmony between the productions of both artists would have been effected, and the monument, grand as it is, would have been still more imposing.

This our artist seems immediately to have felt, and he made, therefore, several objections to the plan of the architect, before he commenced. But when the alterations he had proposed, were approved of, he went on, and a contract was made upon the very flattering condition, that THORWALDSEN, who, strange to say, had never yet seen Munich, should be present at the unveiling of the erected monument, or in default of his non-appearance, 6,000 florins were to be deducted from the sum which the widowed Duchess had agreed to pay him.

As soon as THORWALDSEN had received sundry paintings, and a plaster-mask had been taken over the face of the deceased Duke, he commenced the work, and in 1827, 1827 the models were completed.

Portrait-Statue of Eugene, Duke of Leuchtenberg.

(9 FEET.)

Tab.
CLIV.

Leuchtenberg is a lordship in Bavaria. In 1817, the King of Bavaria, MAXIMILIAN JOSEPH, gave it to his son-in-law, EUGENE, who assumed the title of Duke of Leuchtenberg. His full name was EUGENE BEAUHARNOIS. He was born 1781, and was a step-son of Napoleon Bonaparte. He accompanied his step-father to Italy, and in 1798, to Egypt. After Bonaparte became First Consul, EUGENE was made chief of the squadrons in the Consular guard, in which capacity he was present at the battle of Marengo. When Bonaparte became Emperor, EUGENE was created a Prince of the new empire. In 1805, after the treaty of Presburg, he married the Princess AMELIA AUGUSTA, a daughter of Maximilian Joseph, the King of Bavaria, on which occasion Napoleon invested him with the title of Prince of Venice, proclaimed him his adopted son and heir-apparent to the so-called kingdom of Italy, over which he was appointed viceroy. Invested with this dignity, EUGENE fixed his residence in Milan.

In 1812, he joined Napoleon in the campaign of Russia. During the awful retreat from Moscow, in which more than 200,000 French soldiers perished, no one amongst the generals of Napoleon displayed so much self-possession, firmness and intrepidity as EUGENE. Soon after, he returned to Milan to raise new conscriptions to replace the soldiers who had perished in Russia. But the people were tired of war,

and it was found difficult to collect the men. The news of the disastrous battle of Leipsic, in 1813, added to the general discontent, and when at the end of October the Austrian army entered the Venetian territory, EUGENE had to remove his family from Milan to the fortress of Mantua, but when he soon had to give up Mantua to the Austrians, he returned with his family to Bavaria, where he lived in Munich, with the title of Duke of Leuchtenberg, and there he died in 1824. He was universally considered a man of frank bearing, affable temper, humane disposition and Christian principles.

In sinking the head a little, THORWALDSEN has expressed the noble hero's own humble confession, that all mundane glory is corruptible and that all sublunary things are exposed to perpetual vicissitudes. His left hand rests upon his heart, while the right gives up to CLIO, the Muse of History, the wreath which he had won. Over a tucked up tunic, which lets the left side of his breast uncovered, the upper garment is thrown in such a way, that it hangs around both shoulders and covers his back. His sword he stills holds at his side, but his helmet, his coat of mail and his staff, the ensign of his authority, are placed behind him.

Tab.
CLV.

Clio, the Muse of History,

(6 FEET.)

is represented sitting in an antique chair, over which the skin of a wild boar is spread. In her left hand she holds upon her knee a slate, on which she is about to record the exploits of the hero. Over a tunic, fastened by a belt, the upper robe hangs from the left shoulder down over her lap.

Corresponding to the sitting CLIO, who according to the idea prescribed should receive the wreath at the hand of the hero, THORWALDSEN has represented, entirely of his own accord, the beautiful group of

Tab.
CLVL

The Genii of Life and Death.

(6 FEET.)

The Genius of Life, his eyes trustingly turned towards heaven, inclines to his elder brother, the Genius of Death, who quietly, yet with sympathy, holds him in his more vigorous arm. Both are winged, but the wings of the younger one designate life's more feeble and insecure flight, while those of his elder brother designate death's certain and inevitable flight. The head of the Genius of Life is adorned with a wreath of immortelles, while in the hair of the Genius of Death the somniferous poppy is entwined. In the hand of the Genius of Life the flambeau is still burning,

while in that of the Genius of Death it is inverted and its light put out, seeming to say to his younger brother, who is still full of life and of the hope of life, "O! take up with nothing earthly; thou also shalt soon be clad in the garments of death."

These three sculptural works for the *Monument over the Duke of Leuchtenberg* were executed in marble and arrived, in 1829, in Munich, where the place that was to receive them in St. Michael's court-chapel, was fitted up with the corresponding architectonic surroundings.

These surroundings consist of a socle about 6 feet high, 15 feet broad, and projecting about 6 feet, it being the basis of the whole monument. From this up to the wall behind, a portal of two Corinthian pilasters is erected with a lesser door above, which is to symbolize the entrance into the dwellings of death. Over the door the motto of the deceased Duke, "Honneur et Fidélité," is inscribed. The cornice of the portal is adorned with palmettos and vine leaves, in the middle of which a crucifix is placed. The basis of the monument is the door partly raised by a plinth, upon which the statue of the Duke is erected so that he turns his back to the grave door. On the right side stands CLIO, the Muse of History, facing the spectators, on the left THORWALDSEN'S group, "*The Genii of Life and Death*." Upon the pedestal of the monument, a tablet is inserted borne by two hovering genii, with the following Latin inscription:

Heic placide ossa cubant
Eugenii Napoleonis
Regis Italiae vices quondam gerentis,
Nat. Lutet. Parisior. D. III. Sept. MDCCLXXXI.
Def. Monachii D. XXI. Febr. MDCCCXXIV.
Monumentum posuit vidua moerens
Amelia Augusta
Maximil. Jos. Bav. Regis filia.

[Here rest placidly the bones of Eugene Napoleon, once the viceroy of Italy, born in Paris, September 3d, 1781, died in Munich, February 21st, 1824. His mournful widow, Amelia Augusta, daughter of Maximilian Joseph, King of Bavaria, has erected this monument.]

According to his promise, THORWALDSEN went to Munich in the first days of the year 1830, to attend the solemn unveiling of the monument. Every preparation imaginable had been made by his royal friend, the art-loving King Louis, and by his numerous admirers, to give him a magnificent reception, and he was regarded with as much admiration as if he had been a native of another planet. A modest smile lighted up THORWALDSEN'S features, showing that he enjoyed the pomp and honor with which he was received. For many days he was the object of universal curiosity, and wherever he appeared, he was surrounded by an admiring multitude.

Upon his arrival in Munich, February 14th, the architectonical part of the monument was already completed, and the Statues had been placed on their socles, but the unveiling itself, for which the 20th of this month had been appointed, the day before the anniversary of the Duke's death, was upon THORWALDSEN's request, postponed, because seeing his works in combination with the architectural surroundings, he found it necessary to make some alterations in regard to the arrangement of the Statues.

The unveiling was, therefore, postponed to March 12th, when it took place with great solemnity.*

THORWALDSEN modeled also this year, a

Tab.
CLVII.

Portrait-Statue of Princess Caroline Amalia,

(afterwards Queen of Denmark), who this winter resided in Rome.

This statue was after the model executed in marble in natural size. The Princess is in this statue represented in a modern costume, to which the artist has given antique beauty. The right hand raised a little lifts the loose robe around the back over the right shoulder, while the left hand holds the other flap of the robe. As the artist had no occasion for anything but the beauty and the expression of purity of soul, which nature had given him to delineate in the marble, all regal ornament was omitted in this Statue.

We have in one of the preceding pages, mentioned a Statue entitled: "*The Angel of Baptism*," (see Tab. CXLIV,) and at the same time that THORWALDSEN, not fully satisfied with it, disposed of it to Lord LUCAN and concluded at some future time to execute the same idea under the image of

Tab.
CLVIII.

The Kneeling Angel of Baptism.

It was said that THORWALDSEN determined to change the Angel standing, to a kneeling one, because he had found his first work, in which the Angel has a standing position, to have some resemblance to the vessels of holy water which are placed in the porch of the Catholic churches. This, however, he positively denied to be the case, declaring that such a resemblance could in his opinion, be no reasonable objection, if his work otherwise was of artistic value, but baptism being a holy ordinance, a channel of supernatural life and blessing, by which all who believe are engrafted into Christ and made partakers of His new life, the idea had on a sudden suggested itself

* In Tübinger Kunstblatt (a scientific periodical) 1830, No. 30, the able critic DR. SCHORN has given an interesting description and criticism of this grand monument.

to his mind, that the kneeling attitude would here be more appropriate, as even the Angels themselves, as he wrote to Copenhagen, ought to kneel and bow before that holy ordinance.

THORWALDSEN has, therefore, here represented the Angel kneeling, holding the large concha between his outstretched arms upon his right knee. The garment is about the same as that which the standing Angel wears, but the adornment of the head, which on the first is a wreath of small vernal flowers, is here one of roses.

This most beautiful work was sculptured in marble and presented by THORWALDSEN to the Metropolitan Church of Copenhagen, in the choir of which it now stands as a great ornament.

Amongst the testimonies of esteem and consideration which THORWALDSEN this year received from prominent persons, we cannot omit mentioning that a solitaire-ring was sent him from the King of Sardinia, and in an autograph letter from the King of Wirtemberg he was knighted with the Wirtemberg golden crown.

Catalogue of the Engravings.

PART SECOND.

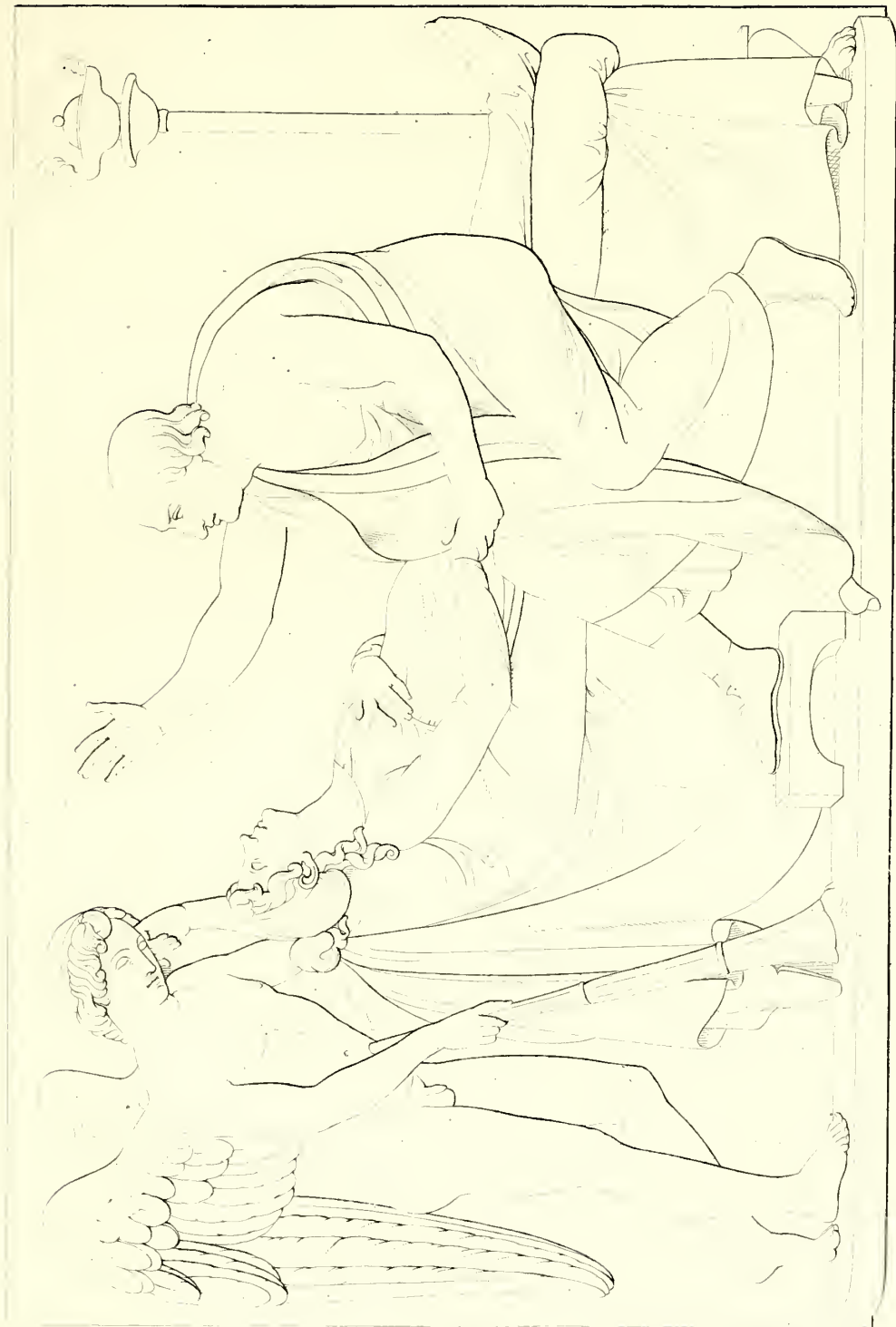
	Tab.		Tab.
ON THE TITLE PAGE: THORWALDSEN'S MEDAL		PAUL,	CXVII.
BY GÖTZ. ON THE REVERSE: THE GENIUS		MATTHEW,	CXVIII.
OF SCULPTURE KNEELING WITH THE GROUP		JAMES, THE SON OF ZEBEDEE,	CXIX.
OF THE GRACES,		THOMAS,	CXX.
CUPID TRIUMPHANT,	LXXX.	PHILIP,	CXXI.
THE SAME WITH SOME ALTERATIONS,	LXXXI.	JAMES, THE SON OF ALPHEUS,	CXXII.
MAUSOLEUM OVER PHILIP BETHMAN HOLLVEG,		SIMON ZELOTES, (THE CANAANITE)	CXXIII.
LXXXII. & LXXXIII.		BARTHOLOMEW,	CXXIV.
MAUSOLEUM OVER BARONESS VON SCHUBARTH,		ANDREW,	CXXV.
LXXXIV.		JOHN,	CXXVI.
NESSUS AND DEJANIRA,	LXXXV.	THADDEUS,	CXXVII.
PORTRAIT-STATUE OF LADY GEORGINA RUSSELL,		PERTAINING TO THE GROUP OF JOHN THE BAPTIST.	PREACHING OF JOHN THE BAPTIST IN
LXXXVI.			THE WILDERNESS,
PRIAM AND ACHILLES,	LXXXVII.		A RECUMBENT YOUTH,
NIGHT,	LXXXVIII.		A SITTING SCRIBE,
DAY,	LXXXIX.		A MOTHER WITH HER CHILD,
PORTRAIT-STATUE OF COUNTESS OSTERMANN,	XC.		A FATHER WITH HIS SON,
HEBE,	XCI.		A YOUNG MAN,
GANYMEDE,	XCI.		JOHN THE BAPTIST,
MAUSOLEUM OVER COUNTESS BERKOWSKY,	XCI.		A HANDSOME YOUTH,
THE DANCERESS,	XCI.		A HAUGHTY PHARISEE,
MAUSOLEUM OVER COUNTESS PORE,	XCI.		A HUNTER,
GANYMEDE WITH THE EAGLE, (KNEELING FIG)	XCI.		A MOTHER WITH THREE CHILDREN,
THE SHEPHERD'S BOY,	XCI.		CXXXVIII. & CXXXIX.
HOPE,	XCVIII.		A SHEPHERD,
THE WOMEN AT THE SEPULCHRE OF CHRIST,	XCIX.		
MERCURY, THE SLAYER OF ARGUS,	C.		THE MONUMENT OF COPERNICUS,
CHRIST WITH HIS DISCIPLES AT THE LAKE OF			MONUMENT OF PRINCE PONIATOWSKY,
TIBERIAS,	CI.		ANACREON AND CUPID,
CHRIST IN EMMAUS,	CII.		THE ANGEL OF BAPTISM,
MAUSOLEUM OVER LADY NEWBOOCK,	CIII.		THE PERIODS OF LOVE,
MAUSOLEUM OVER BARONESS CHANDRY,	CIV.		A BASS-RELIEF FOR CONSALVI'S SARCOPHAGUS
MONUMENT OF LORD MAITLAND,	CV.		CXLVI.
PORTRAIT-STATUE OF PRINCESS BARYATINSKY,	CVI.	THE POPE'S MONUMENT.	PIUS THE SEVENTH,
THE GRACES,	CVII.		SAPIENTIA COELESTIS,
A DYING LION, (SWISS MONUMENT)	CVIII.		FORTITUDO DIVINA,
THE ANNUNCIATION TO THE VIRGIN MARY,	CIX.		TWO ANGELS,
THE BAPTISM OF CHRIST,	CX.	THE DUKE'S MONUMENT.	THE WHOLE MONUMENT OF THE POPE,
THE LORD'S SUPPER,	CXI.		A LYING LION,
THREE ANGELS WITH A GARLAND,	CXII.		PORTRAIT-STATUE OF EUGENE, DUKE
PORTRAIT-STATUE OF PRINCE POTOCKY,	CXIII.		OF LEUCHTENBERG,
MONUMENT OVER APPIANI,	CXIV.		CLIO, THE MUSE OF HISTORY,
CHRIST,	CXV.		THE GENII OF LIFE AND DEATH,
PETER,	CXVI.		PORTRAIT-STATUE OF CAROLINE AMALIA,
			THE KNEELING ANGEL OF BAPTISM,



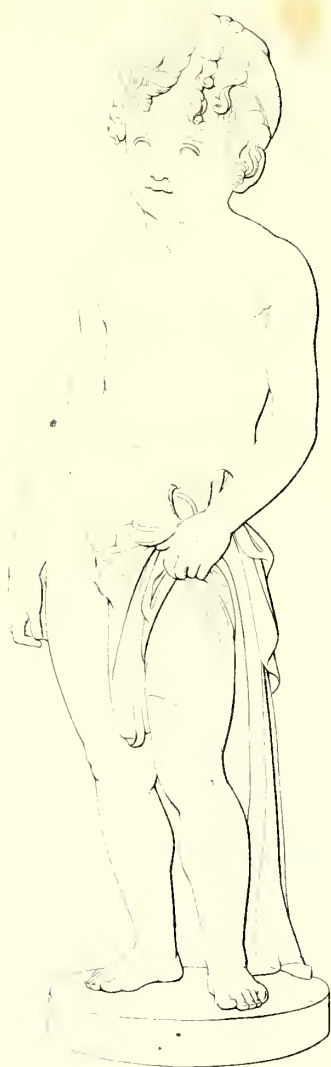


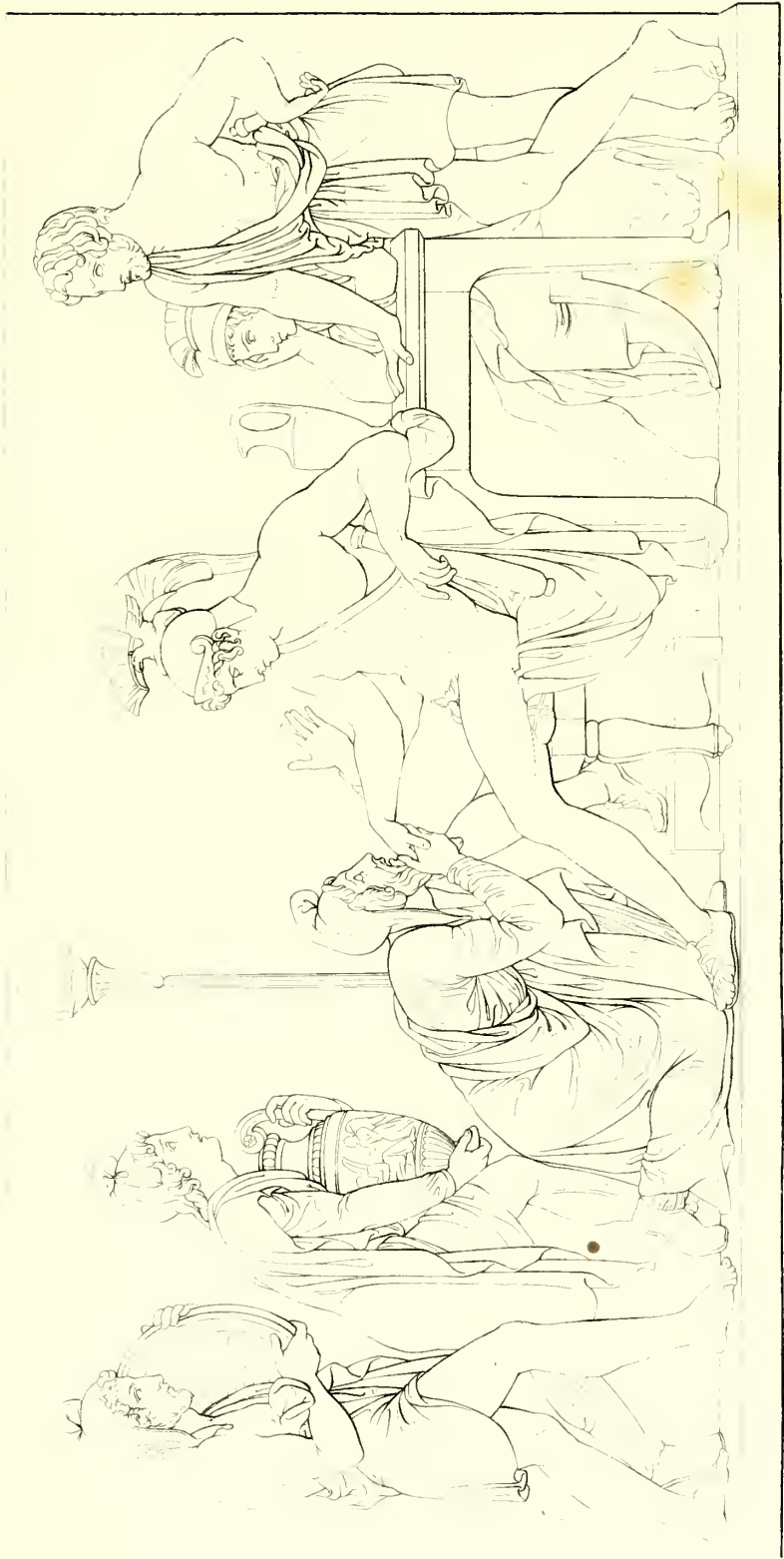










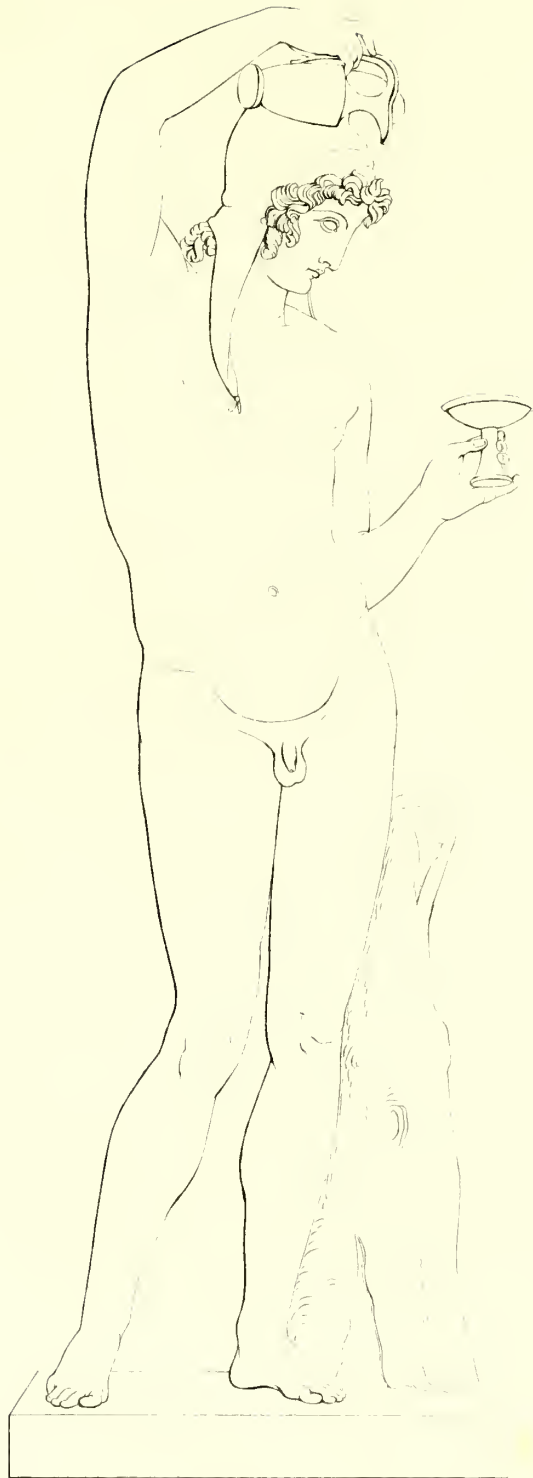














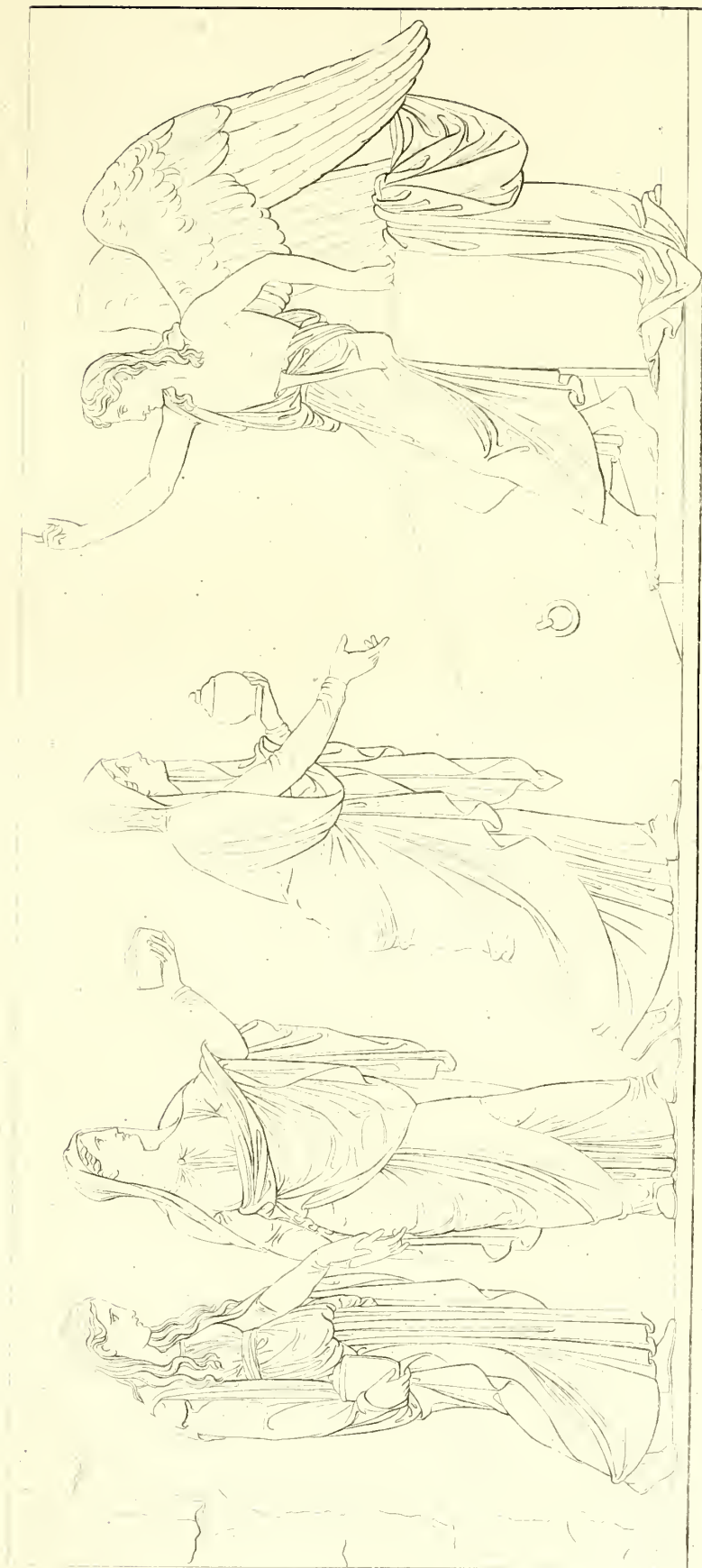




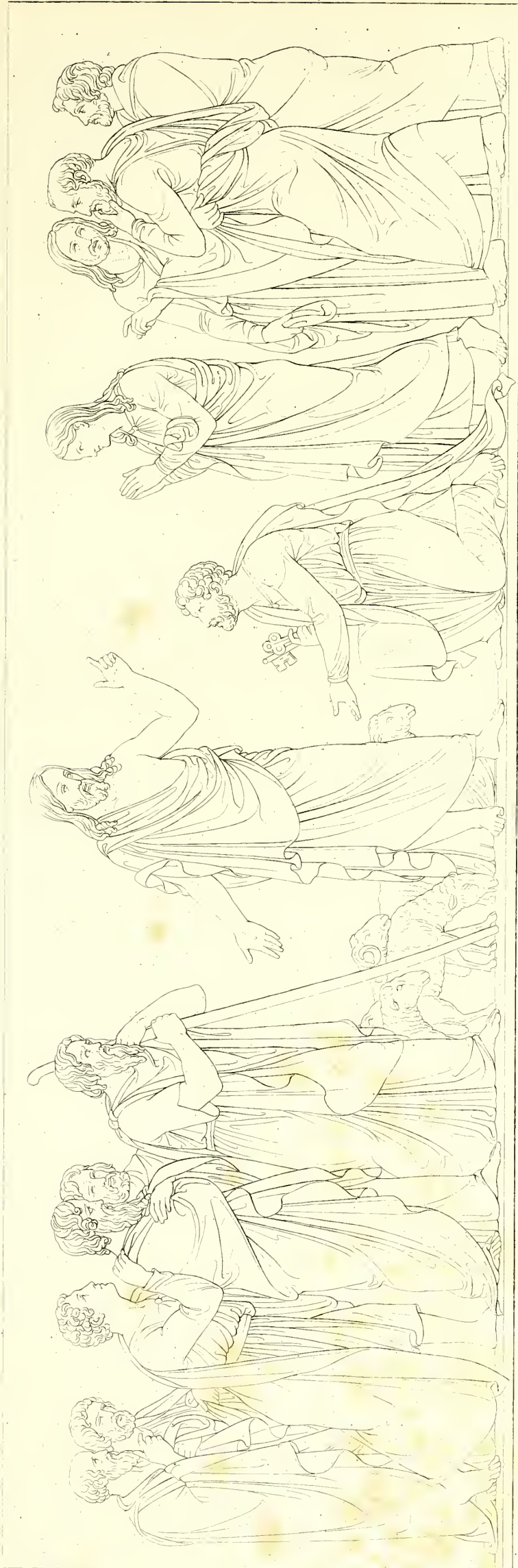


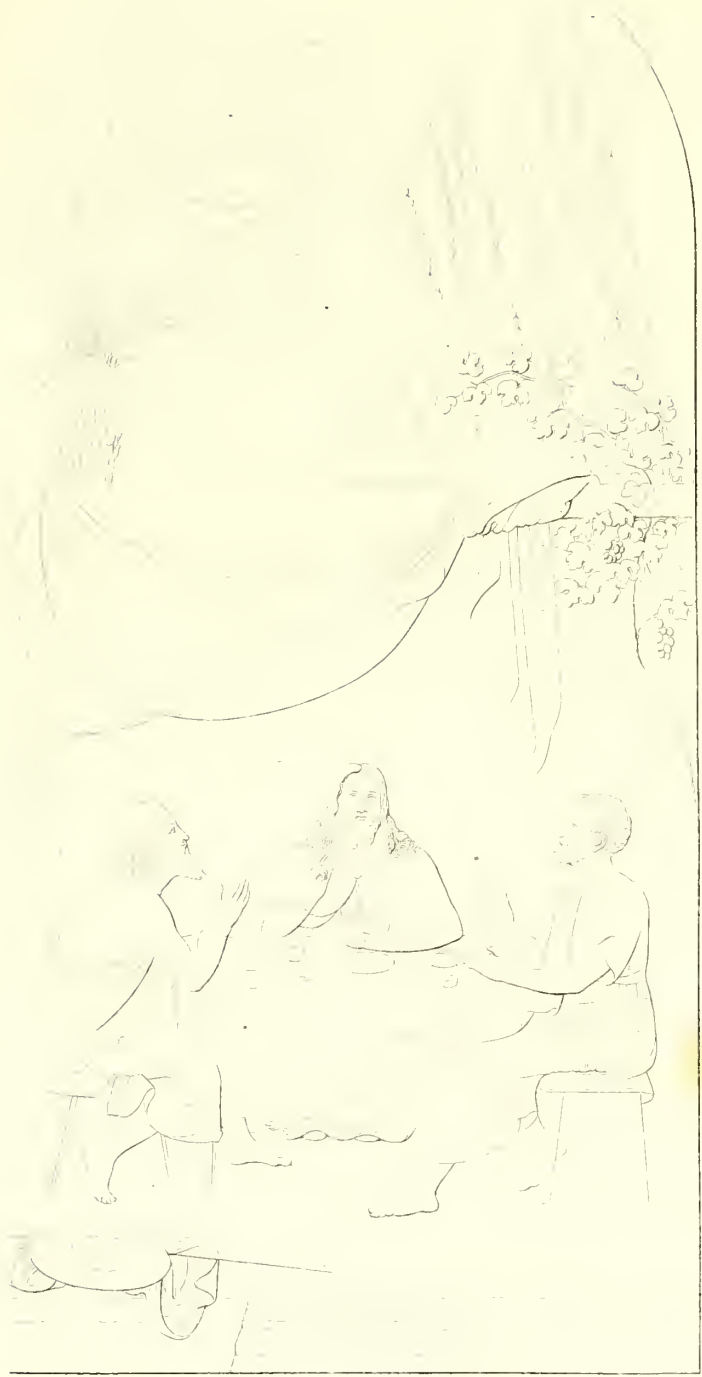






































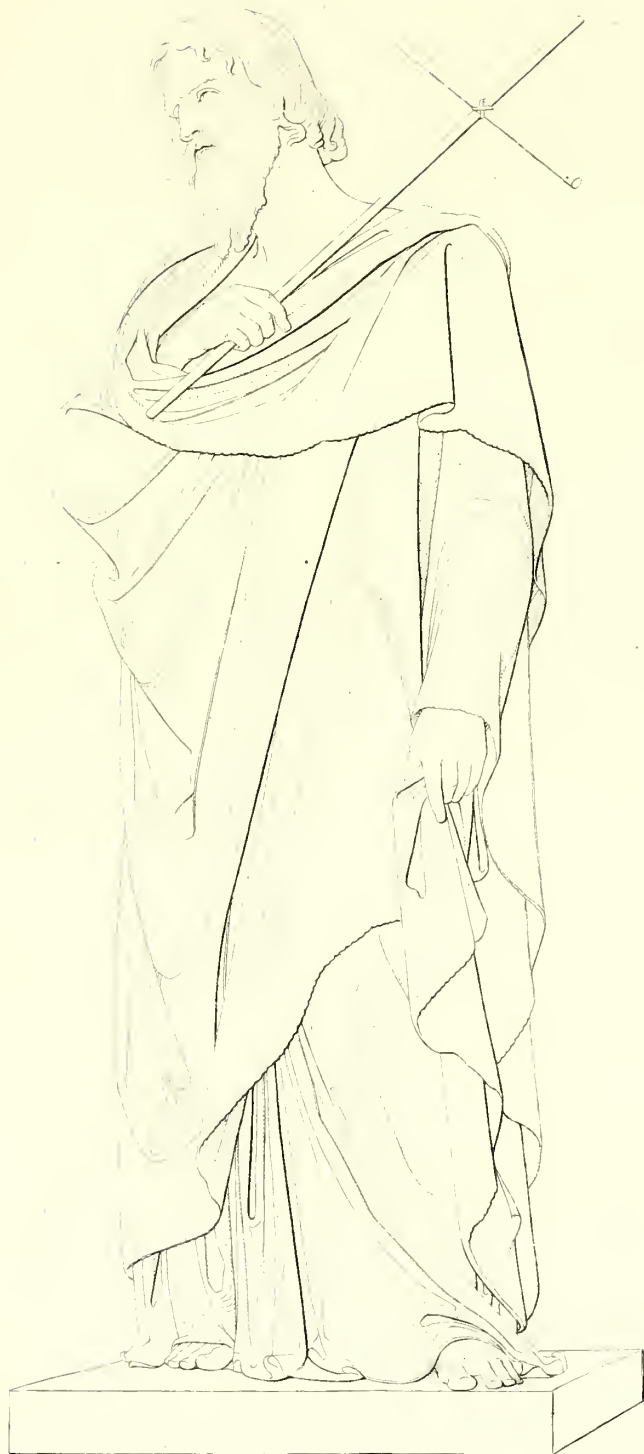
















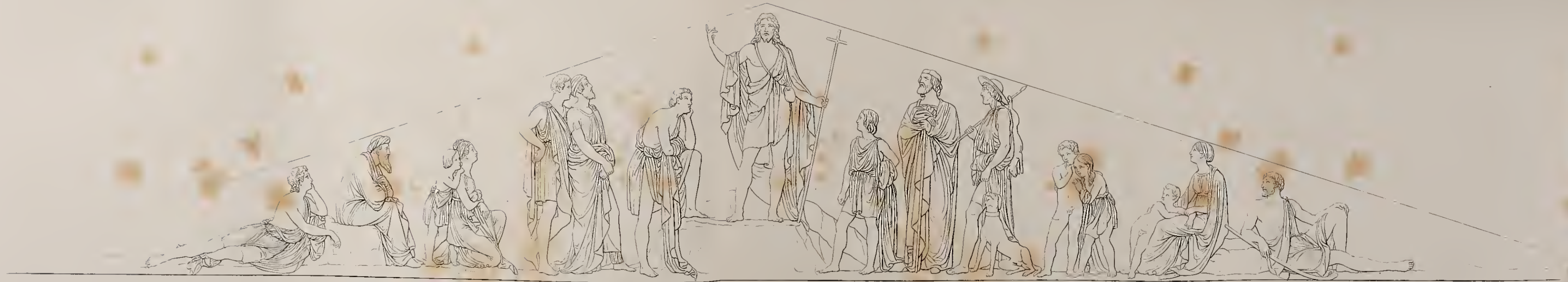






























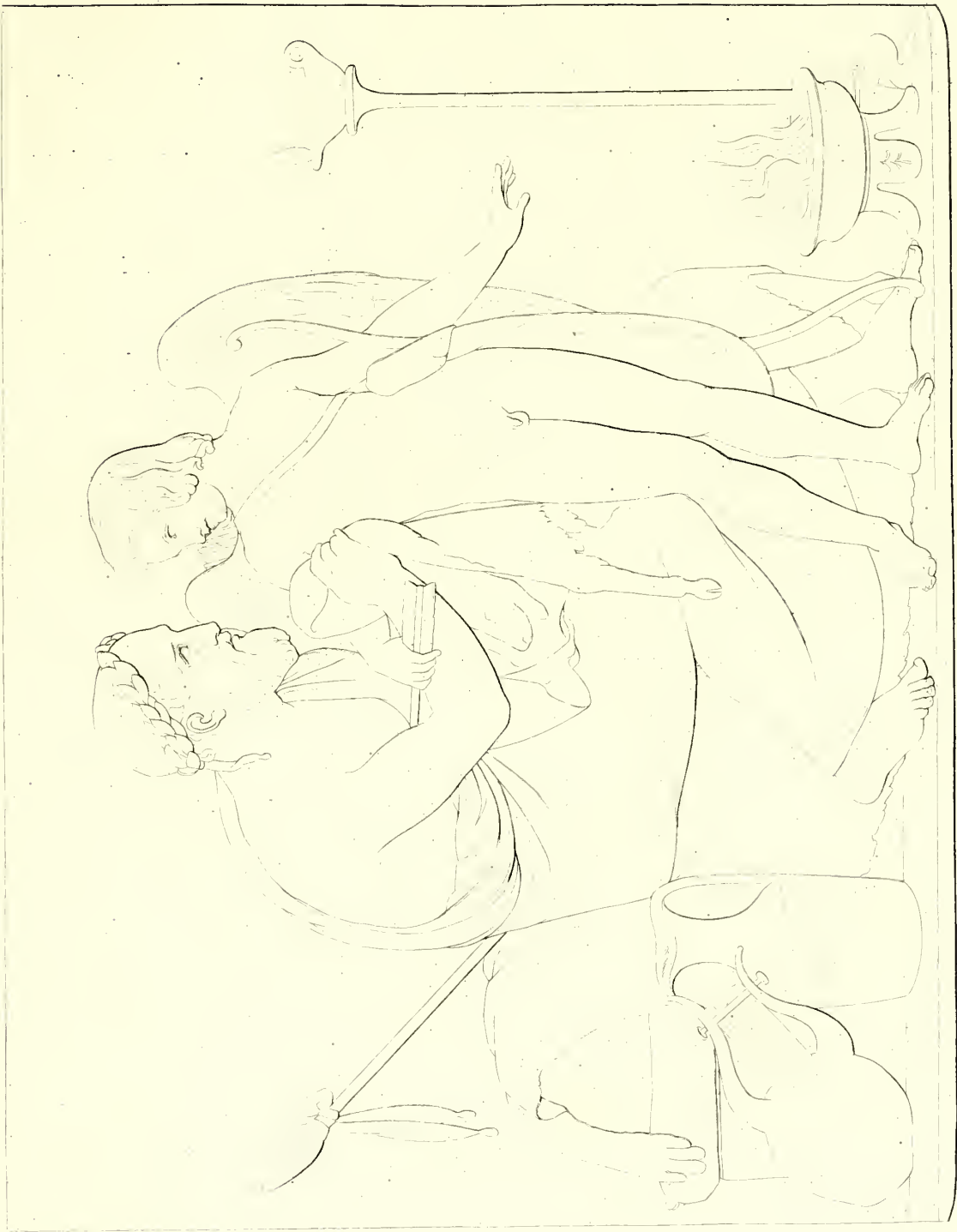




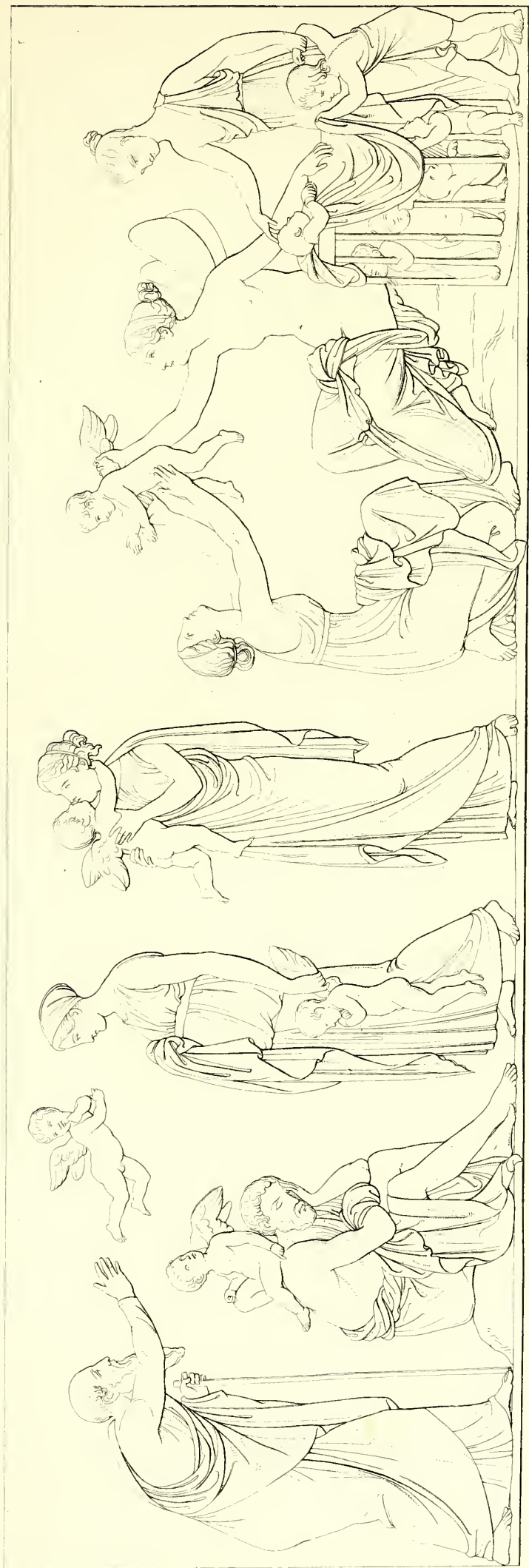


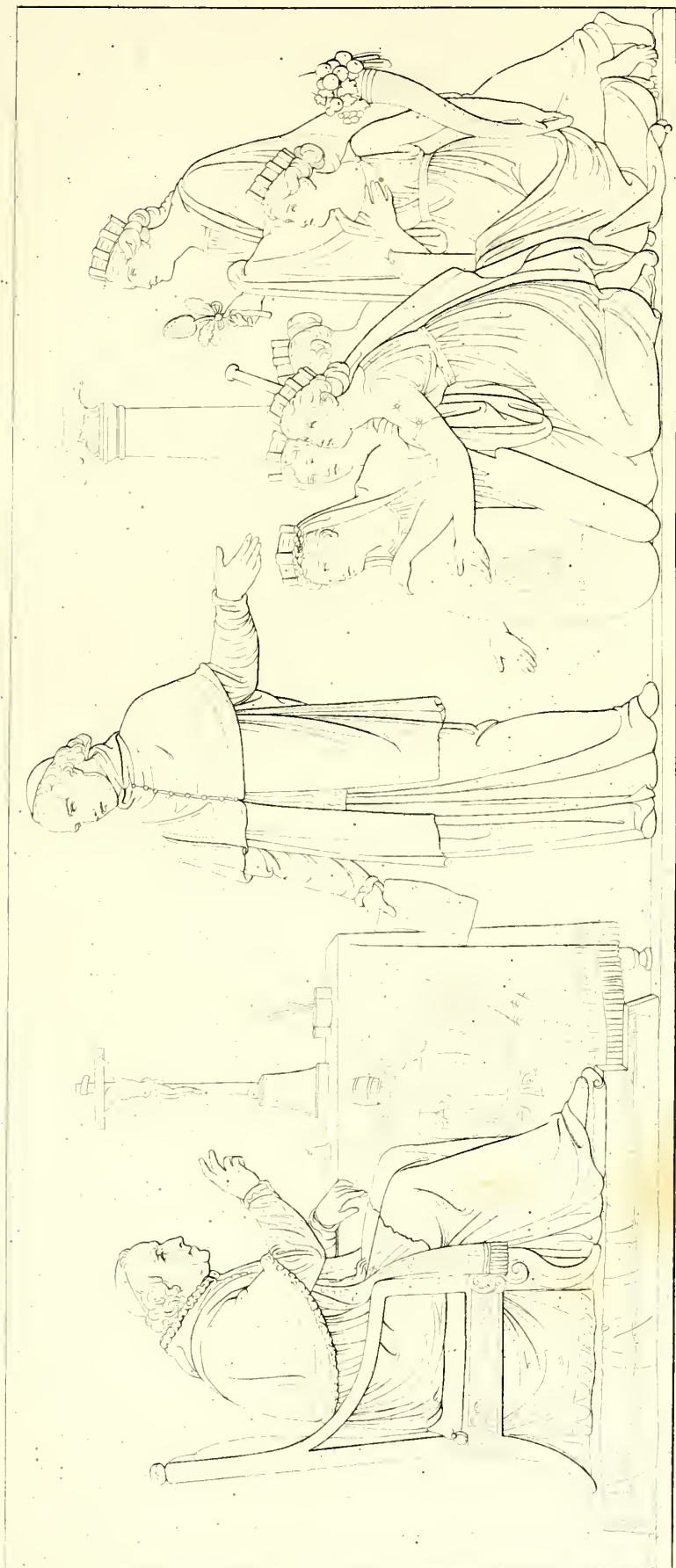












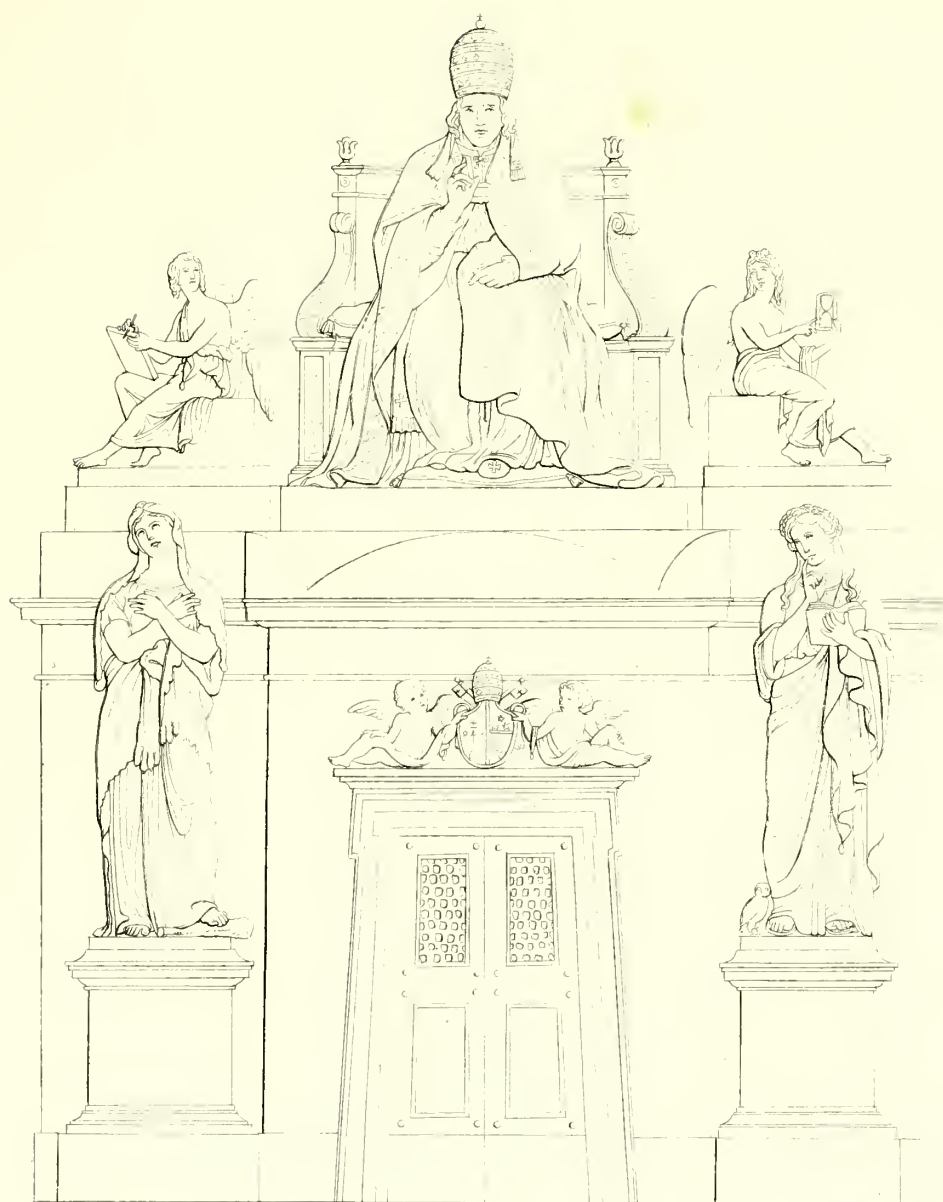














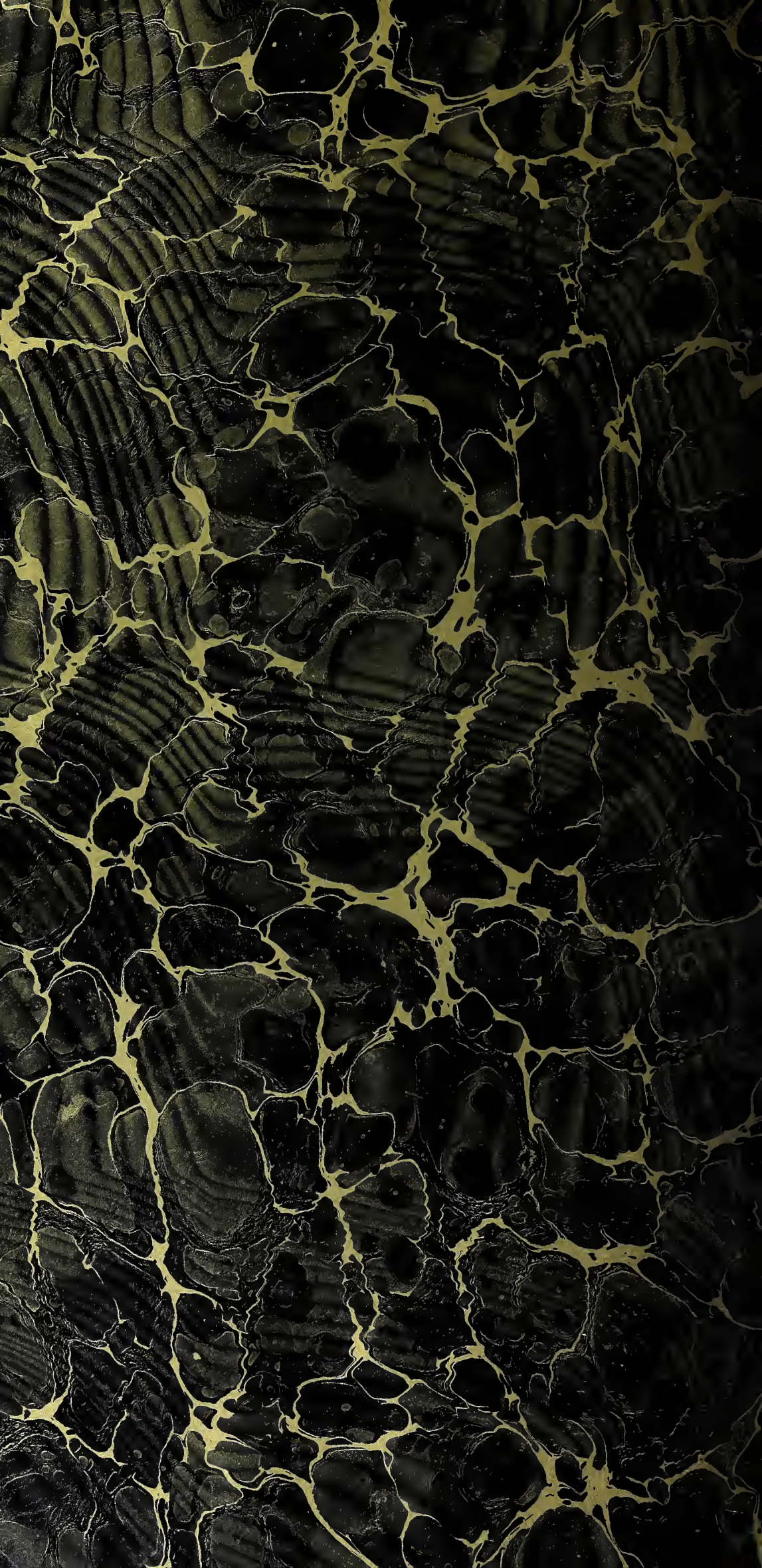


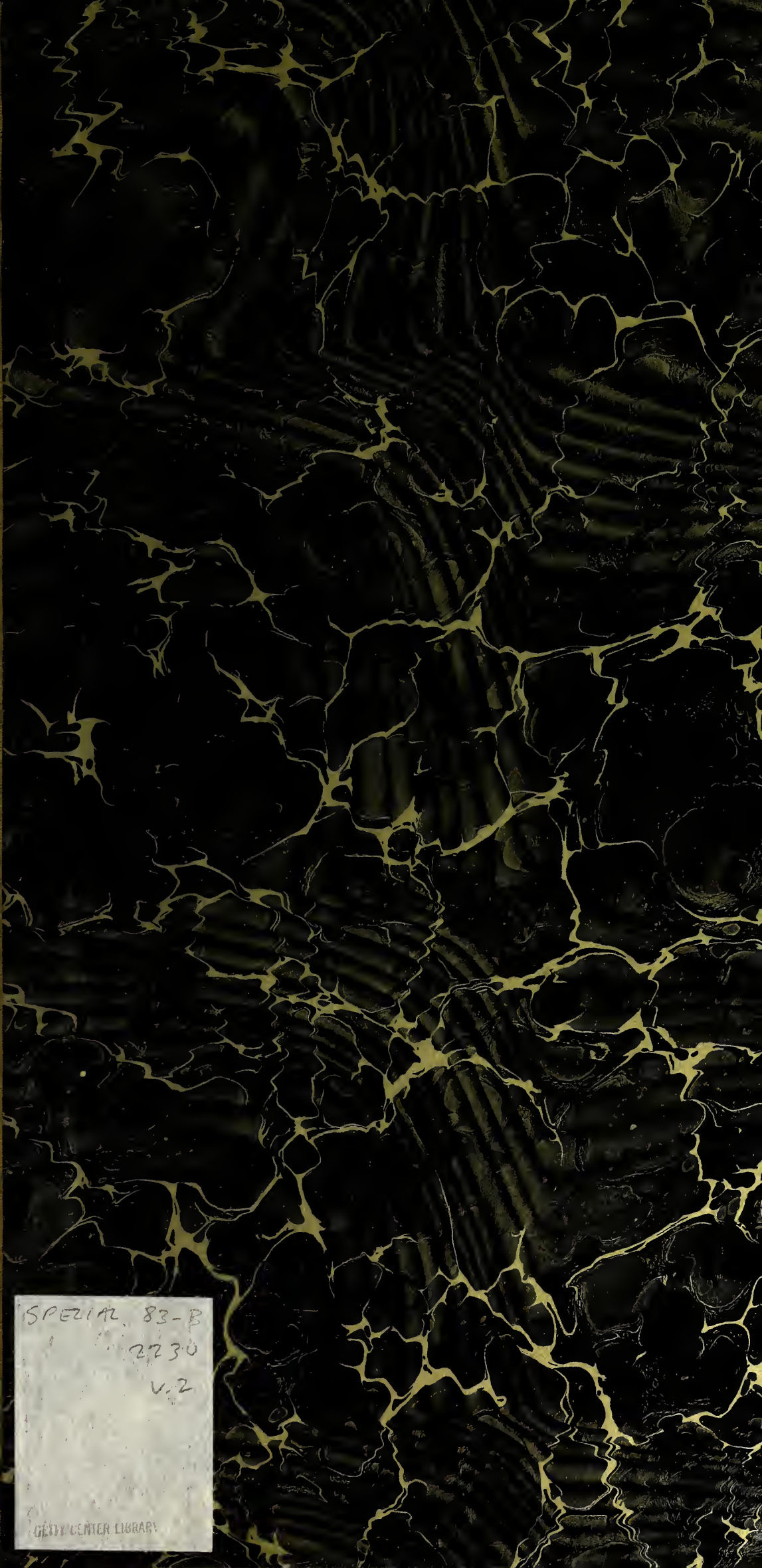












SPECIAL 83-B
2230
V.2

CLINT CENTER LIBRARY

